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Whole No. 35

# The Essay Proof Journal

Devoted to the Historical Background of Stamps



By Courtesy of Mr. and Mrs. Fred Smillie

Alfred Jones (1819-1900), Portrait and Pictorial Engraver  
From an Etching by Robert Savage

Official Journal of the Essay Proof Society

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# The Essay Proof Journal

Vol. 9, No. 3

July, 1952.

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# Cincinnati Branch of Rawdon, Wright & Hatch

By Julian Blanchard, Ph.D.



Cincinnati in the early 1870's

India Proof, by the American Bank Note Co., N. Y. Copyrighted 1871.

During the course of some searching in the New York Public Library for information concerning a certain Cincinnati bank note engraving firm, the writer came upon a little story about another such establishment in that city which arrested his attention. It had to do with the Cincinnati branch of the celebrated New York firm of Rawdon, Wright & Hatch, and seemed of sufficient interest to warrant its resurrection and inclusion in the store of bank note lore that various members of our Essay Proof Society have been digging up. This firm was organized in 1832 and was destined to be famed as the producer of the first postage stamps to be issued by the United States government, in 1847. (At this time Tracy Edson had become a partner in the firm.) About 1840, it is stated in the account, a branch of this establishment was opened in Cincinnati, there being offices in some other cities also, at this time or later.

The story was discovered in thumbing through two bound volumes of a never-before-heard-of Ohio periodical, the title page of Volume 1 reading as follows: *The / Cincinnati Miscellany, / Or / Antiquities of the West: / And / Pioneer History and General and Local Statistics / Compiled from the / Western General Advertiser, / From October 1st, 1844 to April 1st, 1845. / Volume 1. / By Charles Cist. / Cincinnati; / Caleb Clark, Printer. / 1845.* Volume 2 had a similar title, but dated 1846, covering the next half year. A little inspection revealed that *The Cincinnati Miscellany* was a monthly publication and *Western General Advertiser* a weekly, both apparently being edited by Charles Cist.

## Superintendents of the Cincinnati Branch

In several issues of the *Miscellany* there was found an advertisement of the company in the form of a simple card, reading thus: Rawdon, Wright & Hatch, / Bank Note Engravers, / By / Wm. F. Harrison / Corner of Third and Main Streets, / Cincinnati. The Wm. F. Harrison here indicated to be in charge was of the third generation of Harrisons charted by our E. P. S. member William J. Harrison in his article in



the ESSAY PROOF JOURNAL for October 1946 (No. 12), entitled "Some Notes on the Harrison Family of Engravers." Quoting from this author: "Of (VII) *Thomas Foster Harrison*, second son of William Harrison, Jr., and of (VIII) *William F. Harrison*, another son, we have records as engravers only through directories and business cards. From 1838 to 1841 they lived in New York and worked at No. 1 Wall Street. Beginning in 1843, their names are listed in the directories of Cincinnati, Ohio, where they worked at the 'South East Corner of Main and 4th St.,' which was the business address of Rawdon, Wright & Hatch. In 1865 Thomas Harrison was still working at that address, which was also listed in 1865 as the address of the American Bank Note Co., George T. Jones, Supt." (We note the change from "Third" to "4th" St.) William F. Harrison is recorded as having been born about 1810 and as having died about 1880.



**Business Card of Rawdon, Wright, Hatch & Edson, Cincinnati, 1851**  
George T. Jones, Agent

In this connection we show here a handsomely engraved and illustrated Cincinnati business card of Rawdon, Wright, Hatch & Edson (at the "South East corner of 4th & Main Streets") dated July 4th, 1851, with the above Geo. T. Jones named as agent. It thus appears that some time after 1844 or 1845 Jones had succeeded William F. Harrison as superintendent.

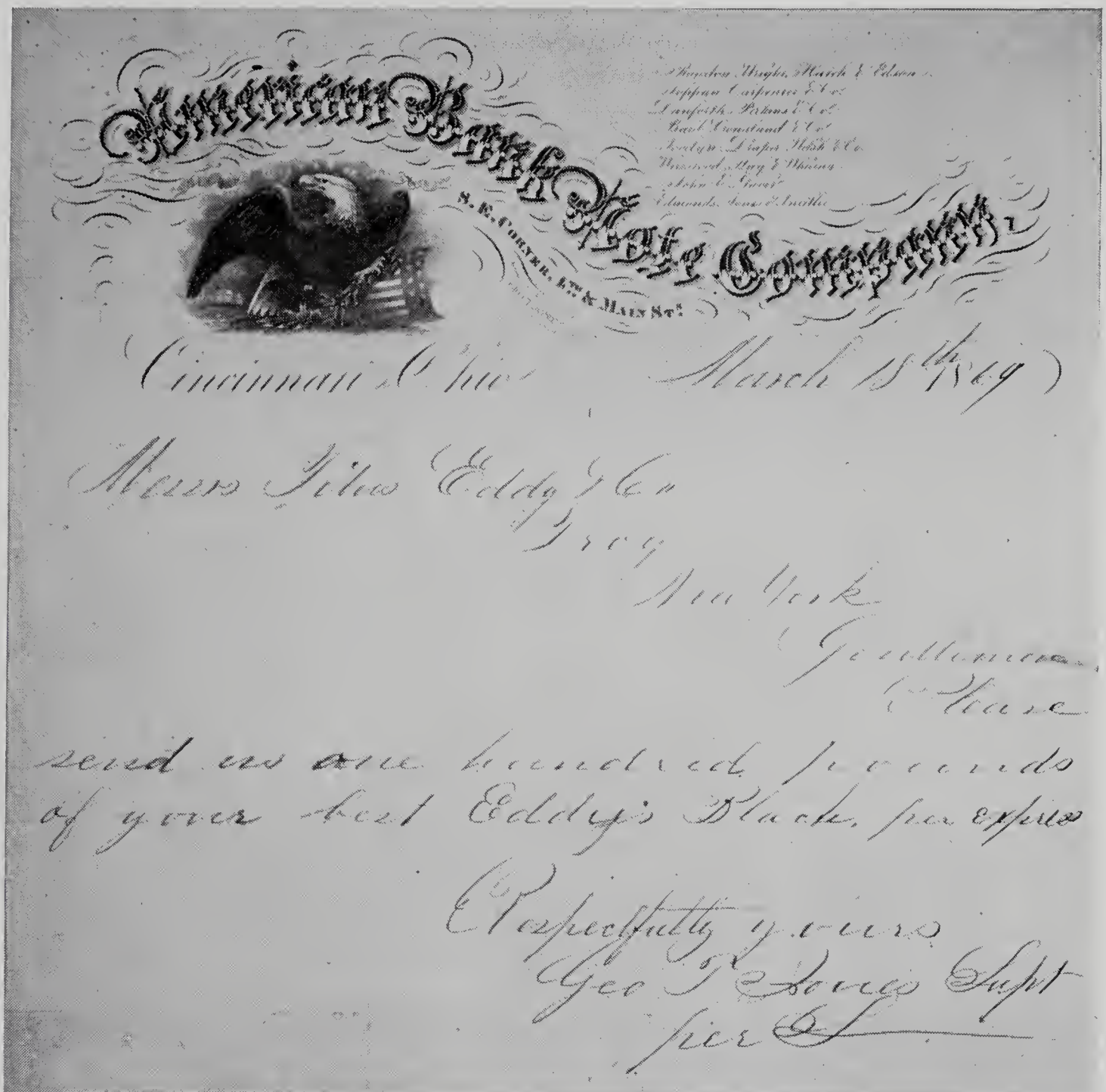
From another source\* we learn that the Cincinnati branch was established by Tracy Edson, and it is probable that he remained in charge there for a short time until the appointment of Harrison. For several years Edson was at the head of the New Orleans branch of the company, until his return to New York in 1847 to become a partner in the firm, which thereafter was styled Rawdon, Wright, Hatch & Edson.

Upon the great consolidation of 1858, embracing Rawdon, Wright, Hatch & Edson and several other prominent bank note firms of that period to form the American Bank Note Co., the leading concern of its kind at the present day, the Cincinnati branch gave up its old name and became known as a branch of the American Bank Note Co. Jones continued through the consolidation as superintendent of this branch and so remained until as late as 1869, as is evident from the accompanying reproduction of a letter of the company dated March 18th of that year ordering a supply of printing ink from Titus, Eddy & Co., of Troy, N. Y., and signed for him by a clerk.

Some time after 1869 George T. Jones was succeeded as superintendent by Augustine L. Helm, who had entered the employ of Rawdon, Wright, Hatch & Edson in Cincinnati about 1852. "At the time of Mr. Helm's entry with Rawdon, Wright, Hatch & Edson, a chief engraver at that office was Thomas Harrison and it was principally he who taught

\* C. W. Brazer, *Collectors Club Philatelist*, Vol. 21, October 1942, page 248-9.





**Letter from the American Bank Note Co., Cincinnati, 1869**  
**George T. Jones, Supt.**



**Business Card of the American Bank Note Co., Cincinnati**  
**A. L. Helm, Superintendent**

steel engraving to A. L. Helm. Years later when Mr. Harrison had become incapacitated he came to live in the household of Mr. Helm in Cincinnati and was residing there at the time of his last illness and death. Mr. Helm always called him 'Uncle Tom.' " \*

Among our illustrations is a business card of the American Bank Note Co., Cincinnati, with A. L. Helm named as Superintendent, the address having been changed again, to "No. 163 Fourth Street, Corner of Elm."

In the latter part of 1873 this Cincinnati branch was discontinued and the entire personnel and machinery transferred to the New York office, where A. L. Helm became deputy assistant.\* Thus the span of its existence was some 33 years.

Returning now to the above mentioned story about Rawdon, Wright & Hatch in the *Cincinnati Miscellany*, found in the November 1844 issue, page 61 of Vol. 1, it was noted that the article was unsigned but obviously written by a member of the editorial staff, no doubt by Mr. Cist himself. Including its original heading, it is copied in its entirety below.

### Bank Note Engraving in Cincinnati

Although every one who handles bank notes must have remarked the high degree of improvement to which, as works of art, these engravings have been brought, few persons seem aware that it is not only by the advance in skill among artists, but by the aid of machinery, that this branch of the Fine Arts has reached its present order of excellence.

It is generally supposed, also, by the community, that the various notes issued by the Banks in the Western States are engraved altogether in the Atlantic cities. This is a great but a very natural mistake. Rawdon, Wright & Hatch, the great engraving establishment in New York, extensively supply banks, through the Atlantic States, but the whole of the engraving of those of the west, which bears their name, is executed at the branch in Cincinnati, in charge of their representative here, Mr. Wm. F. Harrison. That this is done in a style of excellence equal to any in the East, an inspection of the various specimens of engraving, which may be seen at the establishment, will satisfy any person competent to judge.

How it is that engravers here, with a much less force in numbers, and only four years in operation, can execute work in a style equal to any of the great eastern engraving houses, is one of those problems only to be solved by that great engine of modern days, LABOR SAVING MACHINERY, which with the adjuncts of the combination and permutation principle, leaves the mind of the Artist free for the creation of forms of beauty and taste, which, under the old system required the use of his hands and head also to elaborate and execute. Let me go into details.

The dies are first engraved on pieces of soft steel, of sizes varying with the subject, which are called *bed pieces*, the figures being of course, sunk into the plate. These bed pieces being then carbonized or hardened, a roll of soft steel is passed over the plate, and indented with the engraving by means of a transfer press, capable of supplying a seven tons' power, one lever of which rolls the cylinder, while another presses it. The roll also is then hardened by the same process as was the bed piece and serves in turn to transfer the subject in its original form to a steel or copper plate, which is then passed to receive its finish into the hands of the letter engraver, and it is then ready for the printing press. Duplicates of the engraved cylinder are made by the Cincinnati establishment for the New York House, or by the New York establishment for the branch here, as the case may be, these cylinders or dies being common to both concerns. Of these, there are in the office in Cincinnati more than one thousand, each of which presents in the face of the circle four or five figures of vignettes, denominations, or letter press as the case may be. These dies bear the same relation to the old style of bank note engraving as movable type to the Chinese system of block printing or the first efforts of Faust or Gutenberg, and it is by the combinations and changes which may be multiplied by this means to any indefinite extent, that an infinite variety in elegance of



pattern as well as ample security from counterfeiting results, and a plate of the most elaborate character and finish can be supplied to order in three days, which it formerly would have taken as many months to execute.

It is difficult to convey to one who has not examined the specimens in the establishment, a just idea by description of the various checks in the way of counterfeiting here. Some of these, however, are obvious, when suggested to my readers. The various denominations bear upon their several vignettes, in the number of prominent figures, the number in value also. Thus for example, a Five dollar bill has the ornament at the head or in the body of the note composed of five distinct female figures, gracefully grouped, and the figure 5 at the border is ingeniously constituted of five separate and distinct fancy figures. So with the Two and the Three. Again, the word "*Five*" is, in some patterns, incorporated into every figure in the note or letter of the title. Under these and other guards and checks, it becomes impossible to alter a small note to a larger one. In some cases the denomination is chemically printed or stained into the very fibre of the note in red letters, by a process of their own, which it is impossible either to imitate or to alter without destroying the note. Their United States Treasury notes afford a splendid specimen of this sort.

Having stated that the titles, devices, denominations, and letter press which are of boundless variety, are four or five thousand in number, it may be easily judged what exhaustless combinations of embellishments and security may be wrought out here by the taste and the skill of an accomplished artist. If twenty-six letters of the alphabet may be combined to fill thousands of pages no two of which are alike, what combinations may not be expected from more than four thousand figures and devices?

Skill in bank note engraving is of vital importance, both for the protection of the banks and of the public, as every one must have felt who recollects engravings of the Mount Pleasant and Lancaster banks, of our own State, and many of the plates of the Bank of the United States, in all of which cases it was always difficult and impossible to detect the counterfeits from the inferior execution of the genuine notes. What Rawdon, Wright & Hatch can do, and have done, may be inferred from one or two facts:

When the Bank of Upper Canada went into operation, a large share of its capital being owned in England, that interest secured the engraving of the notes to London artists. The notes when offered in Buffalo, where Canada paper usually circulates freely, could not be put out without difficulty from the general apprehension that they were counterfeits, so inferior was the work to that of our best engravers, and a new set of plates were ordered of Rawdon, Wright & Hatch, specimens of which I saw at the office, to supply their circulation in the United States at least.

It was news to me, as it probably will be to my readers, that this firm engraves the checks of Rothschild, Baring, Brothers & Co., Brown, Brothers & Co., Roche & Co., and others, eminent bankers in London, Paris, Dublin, and other commercial cities in Europe. Why they enjoy this preference, may be judged from the following circumstance:

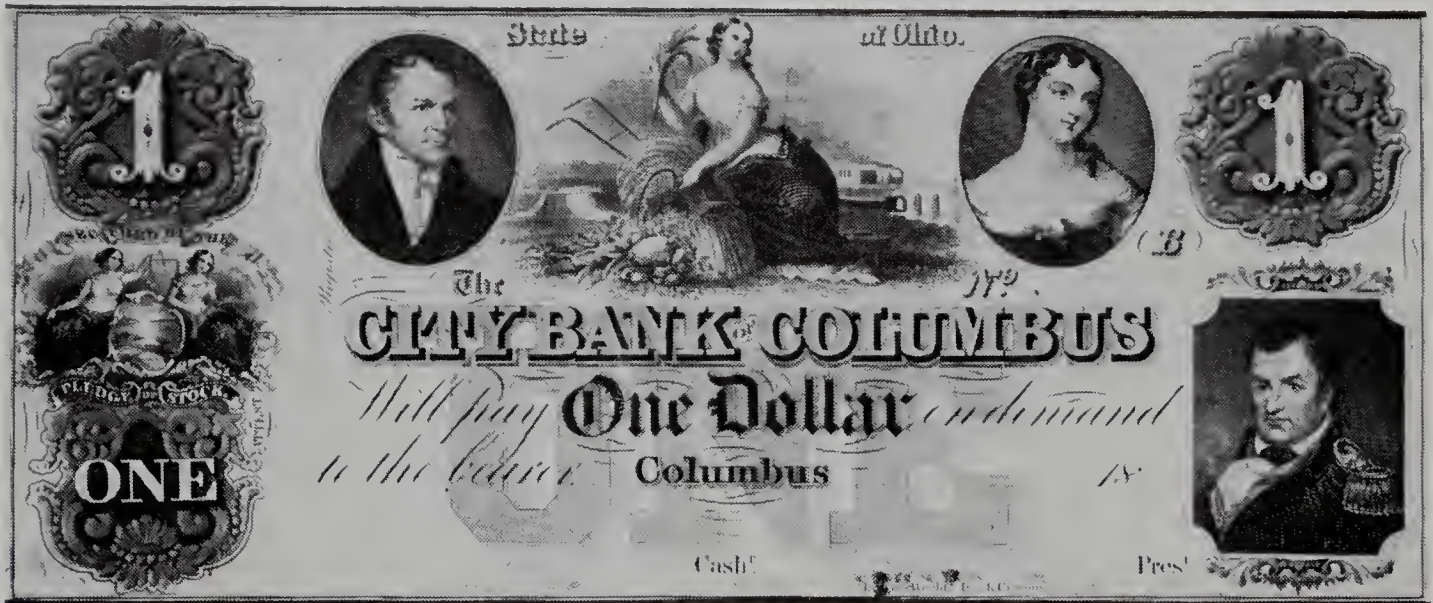
We all recollect Mr. Alexander de Vattermare, and his system of cosmopolite exchanges. On his visit to this country, he obtained among other exhibitions of the American Arts, a copy of the various specimens from this firm of their bank note and check engravings. These naturally attracted much attention in a city like Paris, and *Galigani's Messenger*, a journal of the highest reputation, wound up its criticism on the subject, by saying that these engravings entirely surpassed anything that could be produced on the continent.

It must be apparent, from what I have said, that this Cincinnati establishment is prepared and qualified to execute bank note plates of equal excellence, at as reasonable prices, and on as short notice as any other in the United States.

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In the second of these bound volumes, on page 54 (the July 1845 number of the *Cincinnati Miscellany*), there appeared a further reference to this subject under the heading "Bank Note Engraving," in which the firm of Toppan, Carpenter & Co. is men-





Proof of an Ohio Bank Note by Rawdon, Wright & Hatch, Cincinnati  
Portrait of Governor Worthington at left

tioned. However, we find no advertisement of this firm in either of the two volumes. This brief note is quoted below:

#### BANK NOTE ENGRAVING

A variety of Banks are now organizing throughout this State, and if we derive no other benefit from their issues, two points at any rate will be gained by the community. The banishment of the ragged and greasy notes now in circulation, and the establishment of a currency behind which we can look to the credit of the State, so far at least as to the value of bonds on which these issues are based. The engraving is doing and about to be done by Rawdon, Wright & Hatch, and Toppan, Carpenter & Co., two engraving houses in Cincinnati.

It is the design of these banks to furnish portraits of the successive Governors of Ohio, as decorations for the three and one dollar issues.—Of these, I have seen those of Govs. Morrow, Vance and Corwin, at the office of Messrs. Toppan, Carpenter & Co., and at Messrs. Rawdon, Wright & Hatch, the portraits of Govs. Tiffin, M'Arthur and Worthington.

These are fine specimens of the proficiency to which Bank note Engraving has been brought in the West, and evidences that Ohio is able to supply these as well as other wants, out of her own resources.

The touch of pride in the accomplishment of the West that is manifest here is more or less in evidence on many other pages of this journal.

### A New Club Bulletin

The *Bronx Philatelist*, published bi-monthly by the Bronx County Stamp Club of New York City, Vol. 1, No. 2 for June 1952, is a very creditable publication on eight 9 by 12 inch pages of glazed paper with a large group illustration on the front page showing the present officers and including S. G. Rich, who was the Guest of Honor at their 20th anniversary Annual Affair on April 21, 1952. Dr. Rich contributed in three columns an article entitled "A Stamp Issue With Possibilities," about the South Africa bantam stamps of 1942-44. It is a publication to be preserved for reference.

Sol Altmann also contributed a three-column article entitled "United States Essays & Proofs" compiled largely from prior writings by Clarence W. Brazier, covering general interest, historical, models, original drawings, essays, proofs, large die proofs, India paper plate proofs, trial colors on India paper, cardboard proofs, Atlanta trial colors, and small die proofs. It gives a comprehensive outline of information on all these subjects that should stimulate interest in U. S. Essays & Proofs among the club's members, and others who may be fortunate enough to possess this publication. The Editor to be congratulated is Samuel H. Wiener, 3230 Cruger Ave., New York 67, N. Y.—C. W. B.



# U. S. 1896 Silver Certificate Designs

## Correspondence of Edwin H. Blashfield and Alfred Jones

Edited by Clarence W. Brazier, D.Sc.

Note:—These letters from Edwin Howland Blashfield, designer, and Alfred Jones, engraver, to G. F. C. Smillie, Chief Engraver of the U. S. Bureau of Engraving & Printing, have been made available for publication through the courtesy of Mr. and Mrs. Fred Smillie. The footnotes have been added.

The 1896 Silver Certificates, comprising only the denominations \$1, \$2 and \$5, are generally considered the most beautiful notes ever issued by our Government. However, they were soon superseded by less artistic designs.—C. W. B.

April 18, 1895

Dear Mr. Smillie,

I have not yet received an answer from Mr. Johnson in regard to my questions whether he wanted a distinctly *brown* (as noted in his last) coloration on the large drawing of the Treasury Note.

Also I find I am a little in doubt after your visit whether you are satisfied with the indications furnished by Mr. Breeze's small photograph or whether you want me to go on and darken the large one in same proportion.

In regard to changing denomination of my *fifty*, please tell Mr. Johnson<sup>(1)</sup> that in addition to my other reasons given before and which are the same today as then, I also object distinctly on *artistic* grounds to the change from a fifty to a two. You can easily see that the *50* is an important compositional factor in the building up of my design. I have arranged a pyramid in which a *two* cannot possibly supplement a fifty.

It could be changed to a twenty or a ten, without any injury to the balance of the composition but not to any denomination expressed by a single numeral. The result of such a change would be that from a design which is *my* work and which I endorse as the best I was able to do at the time, it would become a design *not* mine compositionally, and which I could not endorse.

I cannot now insist too emphatically upon the artistic principle that figures and groups *cannot* be considered as separate from numerals, labels and other integral portions of a note; there must be absolute interdependence or you will not have a good design. Certain changes within certain limits, it would be always possible to make so that an artist could furnish a design which could at will be suited to three or four different denominations if the need arose but the limits would exist.

I am sorry to occasion delay but delay seems to me better than an imperfect design.

I have learned a great deal from making this design, for the problems presented are very interesting and difficult, and no artist must be expected to at once see all the possibilities offered by the composition of the notes but I am convinced that with proper study a very beautiful series could be eventually arrived at and could include the efforts of many artists.

Please tell Mr. Johnson that if my ideas are a disappointment to him, on the other hand, I very highly appreciate *his* appreciation of my work. Am anxious to have it the best work I can do, and am ready to take any amount of pains in working with him, to get this design as nearly right as is in my power.

Very sincerely,

Edwin Howland Blashfield

58 West 57th Street.

(1) Claude M. Johnson, then Chief and later Director of the Bureau of Engraving & Printing.—C.W.B.



June 23, 1895.

My dear Mr. Smillie,

My hearty thanks for, and appreciation of your very clear, full, and helpful letter.

I will try to answer its various points in order. First: I unfortunately do not remember which of my designs was marked *one*.

Secondly: I note carefully your remarks about having each place (for seal, signatures &c) determinate upon my design. I sent today to Washington the best results I have been able to attain since the first one. Places for the numbers are left in righthand upper and lower lefthand corners. Signatures should be upon the upper marble step at right and left, the seal is indicated, the lettering barely indicated.

Thirdly: I have substituted for my beloved flat leafage, some large leaves, as large as those in the corners to Shirlow's accepted five. They can be laurel with berries or what you prefer.

Fourthly: I have tried very hard to raise the large numerals to the upper corners. So arranged they will not compare handsomely with my pyramid. I made a careful arrangement of them as raised, then lowered them again, so that it is not for lack of work, or goodwill, that you find them in the lower corners still. In what I hope will be full satisfaction of the counting necessity, I have placed two numerals in the upper corners in shields. I have used fifties simply because it was all I could think of. I have declined the *two* as you know and I do not wish to in any way infringe upon the wishes of Shirlow, and if he admits a change to ten it will be easy for the Bureau to change the numeral. Otherwise I hope my note will be reserved till later.

Fifthly: I thank you especially for the criticism regarding over prominence of lettering and gladly reduce the volume of my letters.

Sixthly: I have left a dark greyish border purposely for the use of lathe work if Mr. Johnson desires it, only asking that it shall be dark, close set, free from marking figures such as rosettes, etc., in fact shall be as nearly a tint as is consistent with usefulness.

In my objections to some of Mr. Morris'<sup>(2)</sup> suggestions and wishes, nothing is further from me than any inclination to be aggressively innovative. I thoroughly respect the position of any man who is fighting for what he believes in, and in this very bothersome world, I do not want to add to any man's bothers, and will rather go a step forward in his direction to meet his objections whenever they don't obstruct what seems to me the possibility of a satisfactory result. I will therefore consent to leafage as large as is needed for clear execution, and will make a design for a scroll work shield if the shield pleases Mr. Johnson, but I should make it a simple and delicate shield (Florentine perhaps in character) and I wish to respectfully and earnestly protest against the possible occurrence of two things in my note. First: of heavy scroll work in the corners since it would be destructive of the effect in my figures. Secondly: of any wide black about the lettering since a solid black unless only a thin line wide, will also defeat all possible richness or centralizing effect of black in the group.

The very darkest prints applicable seem to me the best as regards the figures, and if you find it desirable to darken shadows on the figures and draperies pray do so. I would however suggest that the upper head seems to me right in shading in the photograph. The babies about right. The girl at right too dark in the face and perhaps too light as to hair.

Again let me thank you for your letter which was most helpful, and last of all let me ask Mr. Johnson in turn, to remember that it is almost impossible for me to put a great deal of *time* on this note. I am not at all given to slurring or hastening my work. I think all for whom I have worked will bear me out in this statement, and I am very much crowded at present with the different things which I have on hand, things which will keep me busy for a good while. Therefore I am obliged to plan carefully to not do over any more work than absolutely requires such redoing. Also I will ask you to

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(2) Thomas F. Morris, Chief of Engraving Department, Nov. 1, 1893 to July 1, 1897.—C. W. B.



remember that my first result was not wrong, not radically wrong at any rate, from an artistic point of view, as to composition spots, etc., but only from a technical point of view relating to counterfeit and which as an artist I could hardly be expected to insist upon in my work.

By the way apropos of this, I ask again, if figures and drapery afford security against counterfeiting why need uncounterfeitable scroll work be added.

Very sincerely yours,

*Edwin Howland Blashfield*  
58 West 57th St.

If you find time to say a word as to what you think of this design, I shall value your opinion much.

---

My dear Mr. Smillie,

A banker's friend brought me up on Friday or Thursday, the day it came out in fact, one of the new two dollar bills. I think it the finest piece of line engraving on steel I ever saw. I refer of course to the engraving, your work not mine, but I am well pleased with the appearance my work makes too. My friend said very kind things about the "universal opinion" downtown among the banking people.

I think there is no better field for serious decoration work than on notes, bonds, etc., etc. I should like greatly to show you the large lunette 26 feet by 13 feet which I hope to finish this week for the Bank of Pittsburgh. It is in the Fine Arts Building, 215 West 57th St. If you should happen to be in New York this week I hope you'll give me a call and see it.

Very sincerely,

*Edwin Howland Blashfield.*

P. S.—I want to thank you very heartily for the handsome piece of work you made of my design. Would it be possible for me to obtain a proof of it. I have a complete collection of more than one hundred proofs of illustrations which I have done or of woodcuts of my pictures and I would greatly like to add a proof of the bill. Perhaps it would be contrary to all the laws of the Medes and Persians in which case I mustn't ask.

**Alfred Jones to G. F. C. Smillie**

Yonkers

Jan. 28th, 1895

My dear Fred,

About a month ago, I received yours asking my opinion of Shirlow's & Blashfield's designs for the Bureau. You doubtlessly recollect my frailty in the matter of answering letters promptly, but every rule has its exceptions, and I wish you to keep the record that this is one of them for I had not seen Blashfield till late this afternoon, and I am now, while my impressions are fresh, better conditioned to give you my thoughts than if I dallied a month or so before answering your enquiry.

I called on Shirlow at his studio and he showed me photos of his two subjects, this must have been a couple of weeks ago. I was favorably impressed but more especially with the second one, that is the one not yet placed in the engraver's hand. The poses were agreeable and the action graceful and plenty of it, and effective in light and shade, but if I recollect aright all his darks were in the shadows where the lining is but little seen, and I think I suggested to Shirlow that if the pieces of drapery floating behind the two principal upright figures had more local color it would enable the engravers to give more variety and strength to his work. However, I was better pleased with Shirlow's designs than I expected, that is the vignette portion of the note, but of the surroundings,



I did not think so well of. That portion of the note I think Morris understands better than Shirlow. The one you are at work on judging from the photo looked somewhat confused and heavy.

You see I rather qualify my admiration for Shirlow's design while I have nothing but admiration for Blashfield's, it would be a pleasure to engrave the one I saw on his easel today. It is by no means finished, but as far as he has gone he has done enough to form a good opinion of how it will look when done, it ought to meet the fullest approval of whomever shall have to decide its acceptance. There is a refinement and beauty in the whole design and especially the faces that is especially charming. His figures are all in repose while Shirlow's are full of action. I am writing for you and not for either Shirlow or Blashfield. Please make a note of that.

Did you receive a calendar the American Bank Note Co. have issued for 1895? I sent you one! The vignette I copied from a group of statuary. I think it an improvement of the calendar of 1894.

My regards to Morris, and if Rollinson is in your building, and you could suggest to him that he has not liquidated the five dollars he borrowed from me just before he left the Co. I would be obliged.

Very truly yours,

*Alfred Jones*

151 Woodworth Ave.

Yonkers

April 3rd, 1896

My dear Fred,

Yours of the 14th March was duly received and I acknowledge the same with my usual promptitude.

I was glad to hear from you as my trip to Washington was more enjoyable by meeting you and Blashfield. We staid a day or so at Atlantic City and got home with pleasant memories.

Give my kind regards to C. Schlecht, and as you both seemed desirous of seeing what I had been doing lately, I enclose a proof of a vignette I am just about finishing. Business is very dull at the office here.

When you come on to N. Y., as I suppose you do occasionally, let me know and I shall be glad to meet you.

Yours very truly,

*Alfred Jones*

Yonkers

Sunday, Oct. 11th, 1896

My dear Fred,

I have not heard from you for so long, that I thought it my duty to enquire about it.

Do you remember that some time ago we considered the propriety of the engravers having their name on vignettes. I was reminded of this last week at a reception at the Grolier Club where they have on exhibition what was supposed to be a complete collection of the work of Chas. Burt, although got up by Falconer and the family, while very interesting and showing a surprising amount of work, yet it was very defective in as much as it did not contain some of his best work but more especially as it did contain a number of vignette proofs the work of other engravers, Bannister, Sealey, Jas. Smillie, and myself. It is the last point that brought to my mind the conversation had with you. Burt's family undoubtedly could not discriminate among the proofs he left, which was not his own work and the work of other engravers. Hence the mistake. As they are in hopes to sell this collection entire, it is a pity it should not be a full and fair expression of the engraver's work.





Courtesy of Mr. and Mrs. Fred Smillie

**Alfred Jones (1819-1900), Portrait and Pictorial Engraver  
From an Etching by Robert Savage**

The new currency is as yet not much in circulation but I suppose enough to form an opinion as to how the notes are going to take with the public as money. I carry a set that I got from the exchange office, and show them to my friends. To try to get an expression as how they like them, I point to the beauty of the \$2.00 note and gently criticize the Shirlow and Low designs. Yet I could not define the drift of public opinion. Perhaps McKinley and the silver craze takes all the attention.

How is the happy family of your department getting on? In the office in Trinity Place, we are "in status quo," although I think Skinner has quieted down somewhat in his purpose of bossing the whole office. Business I think is improving.

I see the Chicago Ex. plate all around in the stores. Its grey tone strikes me very agreeably, and both in design and engraving is worthy of the Great Exhibition.

Remember me kindly to your confrere, C. Schlecht, and would be glad to hear from you if you will direct to Yonkers.

Yours truly,

*Alfred Jones*



Yonkers

Aug. 31st, 1898

My dear Fred,

I hope I need not say how disappointed I was when I heard you had taken the trouble to come to Yonkers and that you found none of us at home, being absent in the Catskills. I should have enjoyed your visit very much. I would be pleased to see you and exchange ideas of the future prospects of Bank Note Engraving and how much I admired your vignettes on the Two Dollar bill. There is a quality of refinement both in the design and the engraving. Does the department propose to continue in the new departure?

It has been hot, and I think unhealthy in the city, and everyone is desirous to get away, myself among the number. I have proposed to make a visit to Washington, but so long as this weather lasts, please excuse me. I want to see the Library which I suppose is finished, decorations and all. When I get there I will let you know where I am and will be glad to meet you—till then,

I am yours truly,

*Alfred Jones*

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Yonkers

July 6th, 1899

My dear Fred,

I have just received yours and hope you will make it convenient as it will be a pleasure to all of us to have you visit us on Monday as you propose. I shall certainly be home.

I regret to hear of the death of your wife. I had not heard of it though I had been told that she was seriously sick.

The death of W. Rockwell and the marriage of Edna who has gone to live in Baltimore has made great changes in my household. At times there are only two of us. At this time there are three and all of us will be pleased to have you visit us.

Yours very truly,

*Alfred Jones*

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Sunday,

July 30th, 1899

My dear Fred,

I received your proofs in good time and in good condition—for which many thanks.

I have arranged to leave for Kennybunk Port tomorrow and have been busy in collecting my sketching materials or I should have acknowledged the receipt of the proofs before this. Sometimes it has happened that received proofs has hardly confirmed the good opinion I had of the Engraver's work.

Your's does not impress me in that way. The McKinley head is I think worthy of the man and the position he occupied as the head of a great country. You have evidently done your best and have made a success. I don't know if the Bureau proposes to make an Exhibit at the Paris fair. It would well represent what could be done in America in the line of steel plate engraving.

The head of Sec. Long (?) is not quite so finished as McKinley, but I like equally well. It is equal to "Ourdan's" and in my opinion that is saying a good deal. The two little figures take the cake, it is a charming piece of work.

When the cool weather sets in I expect to visit Washington and will be pleased to meet you. When I return I will collect some of my work which I hope you may consider



acceptable. In the meantime, give my regards to Marcus Baldwin and would enjoy a visit from either of you at any time. Trusting I may be at home when either of you call,

*Alfred Jones*

(Mr. Jones is in his 81st year! G. F. C. S.)

Yonkers

Jan. 5th, 1900

My dear Fred,

Yours just received in regard to the portraits you wish to own. I can only say that I object to part with them—permanently, but would be willing to loan them to you for a year or so and in the meantime I would bear in mind and endeavor to find them at Sabins or other sellers of out of date engravings. I think Schoff bought one of the Doo. portraits from Sabin.

The vignette proofs I promised, I have  $\frac{1}{2}$  a dozen selected for you but found myself in a quandary. Some of them you may already have and some that I would be glad to offer you, I find I am short of. I was on the point of writing to you, that if you thought enough of any of my work and would think it worth the time to come up to Yonkers, we could look over what proofs I have got, and any duplicates you may select, you are welcome to.

I was pleased to hear of Schoff. I owe him a letter and have been proposing to write to him, but, any excuse is sufficient to postpone writing a letter.

I had besides other matters writing to you asking if you recollected the vignette I was doing and that you pointed out a portion of the drapery that suggested a face. Once seeing it, I have been unable to get away from it. I have worked on it and thought I would submit it to you and Marcus and you could say if the face was still there.

Among other things I have neglected is a promise to Mr. Wood of the Cong. Library, that the impression of "Farmers Noonning" is from the plate worn out, it was done on copper and shows wear very decidedly. I offered to replace it with a proof, but in going over my portfolios, I find I have but one left. I have none of the "Iconoclast". Where the proofs are gone, I don't know. It was a surprise to me to find them so scarce. The scarcity may give them more value than their merit. However, I will give the Congressional Library the preference of any that I have.

My regards to all in your department, glad to hear from you at all times,

Yours,

*Alfred Jones*

(Note: Three months later, Alfred Jones was accidentally killed by a taxicab in front of the Waldorf-Astoria Hotel in New York, on April 28, 1900.—C. W. B.)

## Robson Lowe's Private Treaty Offerings

The current issue of this brochure presents a number of important collections ranging in price from a minimum of \$235 to the more extensive gold medal collections priced up to \$21,000. Included are those which have taken years of research and study to build. Rather than have these broken up their owners have placed them on the market intact.

It is interesting to note that 20% of these offerings contain essays and proofs. Those interested may obtain a copy of this brochure from Robson Lowe Ltd., 50 Pall Mall, London, S. W. 1, England.—G. W. C.

Karl Bickel's work on the 1936 issue of Switzerland produced line-engraved stamps that approach rotogravure in softness of line.

## U. S. 1847 Stamp Contract

By Clarence W. Brazer, D.Sc.

The contract for preparing the 1847 postage stamps, between the United States Post Office Department and Rawdon, Wright, Hatch & Edson of New York, has not yet been found. Even Arthur M. Travers, Chief Clerk and Philatelic Historian to the Third Assistant Postmaster General, was not able to find it, although he searched everywhere prior to 1909. The American Bank Note Co., successors to Rawdon, Wright, Hatch & Edson, have been asked, but have only produced a bill for the 1845 New York Postmaster stamps printed for Postmaster Robert H. Morris. In 1947 I made an unsuccessful effort to find the 1847 contract to include in the article on that issue which was published in the ESSAY PROOF JOURNAL No. 14, for April 1947.

Since then it occurred to me that probably Robert H. Morris, who had experience with postage stamps in 1845, had been requested to help the Post Office Department that in 1847 had had no such experience. Consequently I searched Postmaster General Cave Johnson's correspondence with R. H. Morris during the early part of 1847, now on file in the Post Office Department records in the National Archives in Washington. In Letter Book U-1, page 8, there is a copy of a handwritten letter dated April 8, 1847, from Cave Johnson, P.M.G., to Robert H. Morris, P.M. of New York, that indicates that Postmaster Morris handled for the Post Office Department the letting of the stamp contract to Rawdon, Wright, Hatch & Edson. From the correspondence I have published in JOURNAL No. 14, page 117, it appears that this postage stamp contract was first handled by Wm. J. Brown, 2nd Asst. P.M.G., to whom proposals were addressed by R. W. H. & E. on March 20 and March 31, 1847. As there had theretofore been no U. S. postage stamps there may have then been no Third Assistant P.M.G. But on May 25, 1847, J. Marron was Third Assistant and a letter of that date was addressed to him by R. W. H. & E. stating they had signed the contract and enclosed it to him. Postmaster General Cave Johnson himself ordered printing of the stamps on June 1, as stated in the letter of June 26 from R. W. H. & E., who notified him the stamps were ready for delivery.

In the letter of April 8 to Robert Morris quoted below, we learn that a copy of the contract was sent from the P.O.D. without having been submitted to Cave Johnson, who requested Mr. Morris to get it returned for his examination. The Postmaster General was then interested as to the paper for these stamps and protections against counterfeiting. The paper adopted was similar to the bluish wove paper used on the 1845 stamps produced for the New York Postmaster. I have unsuccessfully tried to find correspondence of this period by Robert H. Morris in the New York Historical Society and the Library of the Museum of the City of New York.

April 8, 1847

Robert H. Morris, Esq.

P. M. New York

Please see the Engravers of our Stamps and desire them to inform me when the engraving will be completed, and make no arrangement for paper until further instructed. Can't an arrangement be made with some paper manufacturer to make for the use of the Department a species of paper not in general use and to limit the manufacture of it to the supply of the Department?

What guards can we introduce against counterfeiting and against the issuance of others than those called for by the Department? What shall we do with the Stamps in the intervals between the different issues of stamps that may be required?

I have the utmost confidence in the manufacturers and those in their employment from their high characters yet still we should adopt every precaution.

The contract was sent to them without having been submitted to me. I should like to have it returned for my examination whether executed or not, and would be much obliged by any suggestions from you, as to the proper stipulations.

I am respectfully

Your friend & Servt.

C. J.

[Cave Johnson, P.M.G.]



# Pictorial Stamps in Victorian Postage

By Oswald L. Harvey, Ed.D.

Any stamp with a picture on it is, in fact, a pictorial. The term "pictorial" as used in philatelic literature, however, is intended more narrowly, although the precise limits of definition have not been stated. It is taken for granted, for example, that the portrait of Queen Victoria on a stamp is not considered as a pictorial; but, does that restriction equally hold for the portrait of a dog or a beaver? or of the Queen's head in conjunction with a kangaroo? From the philatelic concept of "pictorial," coats-of-arms and colonial seals of government are usually excluded; but supposing that the heraldic design includes a picture of a ship or of a city, is it still to be excluded? Are the allegorical figures of "Hope" and "Commerce" portraits or pictorials? Is the image of St. Ursula a pictorial? What should be the classification of a historical scene, such as the landing of Columbus? True, it is a commemorative, but is it a pictorial commemorative? Is a picture of logging activity to be discounted as a pictorial because it has economic implications? Is the stark representation of an iceberg pictorial? And finally, at the other extreme of argument, if it should be decided that, to be a pictorial the picture itself must represent a natural scene, does it make a difference whether the scene is or is not named on the stamp? And must the scene be intended for the tourist trade only?

It is evident that no one definition satisfying all tastes is possible. Either one severely delimits the class, thus excluding some obviously legitimate contenders for the title, or, by a process of attrition, one steadily wears down the definition until it covers almost everything. Under the circumstances it might prove the better part of wisdom merely to trace the development and outline the possible classes of pictorial stamps, without trying to define the term precisely. In this way, through experience, the intent may become manifest even though it never be verbally expressed.

Initially it might be well to consider for exclusion those items which probably most philatelists would agree are in no sense pictorials, and then examine what remains.

## Portraits, Allegorical Figures and Emblems



Allegorical Pictorials

First, and obviously, consider the portrait stamps. The prevailing subject of British stamps during the Victorian era was the Queen herself. Two other members of the immediate royal family appear as exceptions—Prince Albert and the Crown Prince Edward. There is also a portrait of Henry VII. Subordinate rulers make up a small handful: several Indian princes and South Sea Island chiefs, a few Sultans, and the English Rajah of Sarawak. Commoners, and even some foreigners, appear on a few stamps:

Cartier in Canada, Labourdonnais in Mauritius, Connel in New Brunswick, Cook and a couple of early governors in New South Wales, a dyak chief in North Borneo, a saint in the Virgin Islands, and a general and his sergeant-major in Mafeking. All of these portrait stamps are usually excluded from the classification of pictorials.

Then follows an extremely small group of allegorical figures, such as those of "Hope" in the early Cape stamps, of "Australia" in the New South Wales issues, and "Commerce" in the New Zealand postal series. Without doubt the background of these figures may be considered pictorial, in the sense that they depict natural scenery; but the nature of the principal figure is portraiture, even though symbolic. One's inclination is to exclude them; but, if we do, we could perhaps argue that the medicinal-spring picture on Nevis' stamps is similarly an allegorical representation, and therefore perhaps not what is meant to be a pictorial. If so, it would also be proper to exclude the Virgin Islands' St. Ursula. Perhaps these two should go in the same class as "Hope" and "Commerce," and a satisfactory compromise could be reached if we agreed to call them all allegorical pictorials.



**Heraldic Pictorial**

Coats-of-arms in themselves, such as are found in the Mauritius regular and Victoria postal-fiscal series, are also usually considered as non-pictorial. If so, presumably state seals of government would also be excluded. In view of the large number of these items (there are one hundred or more type stamps in this class) perhaps they should be excluded. But the decision seems a little arbitrary when it is realized how many of them contain ships, animals and other features which might otherwise justify consideration as a pictorial. Might it not be more reasonable to retain them as heraldic pictorials?

## Natural Life and Economic Pictorials

There is a close relationship between heraldry and emblems; and many colonial emblems, or totems, are animals or birds. Of course one might argue that these latter on stamps are, properly speaking, portraits; but it is not beyond the limits of imagination to argue that they come very close to being scenic views. Consider, for instance, the caribou and ptarmigan illustrations on Newfoundland's stamps, in which the scene and the animal are indivisible from the point of view of classification. If the scene is pictorial, is not the animal included? If, by the way, one classifies animal portraits as pictorials, the first pictorial was the first Canadian stamp of 1851. The beaver on that stamp is unquestionably a natural object. It is, however, also an emblem, a symbol, in the sense not only that it exemplifies a major source of the economic wealth of the colony at that time, but also that it is, as it were, the trade mark of the earlier Hudson Bay Company. It is almost a heraldic device. Whatever decision is made concerning this stamp will also affect the classification of such other symbolic creatures as the codfish, the seal and the dog on the early Newfoundland stamps, the famous black swan of Western Australia, the quaint indigenous creatures of the New South Wales centennial series, New Zealand's bird life, the elephant of Simur, and the tigers and elephants of the various Straits Settlements. Perhaps it were wise to classify them all as animal and bird pictorials.

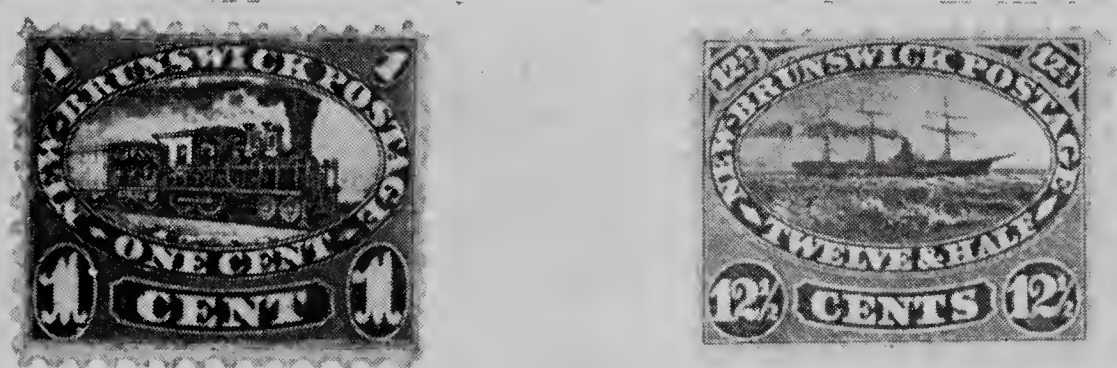




#### Animal and Bird Pictorials

Obviously the decision on animal and bird life will affect in turn the classification of tree and flower pictures, such as the breadfruit of Tonga, the palms of Samoa and North Borneo, and even the heraldic flowers of Newfoundland's earliest stamps.

New Brunswick's first stamps introduce another possible claimant for the title of pictorial. In the 1860 series are stamps showing respectively a locomotive and a steam-sail ship. If these are not pictorials, then neither are the famous Newfoundland fishing ship and schooner stamps, and the beautiful sailing ship in the seal of British Guiana. There is always the possibility that these subjects are again primarily symbols of trade, or of postal services, and therefore not strictly pictorials. But would it not clarify matters if they were to be classified as transportation pictorials?



#### Transportation Pictorials

Apart from Newfoundland's portraits of Henry VII and John Cabot, the ship "Matthew" of the same Cabot issue is a pictorial falling into both the historical and transport categories. Malta similarly shows a stamp of a historical sailing vessel. Victoria's semi-postal of the Boer War period is both historical and propaganda, depending upon the point of view, as is similarly the New Zealand regular issue of this same period. At the time they were published they were definitely propaganda pictorials. The Columbus anniversary issues of Grenada and Trinidad, on the other hand, are purely historical pictorials.

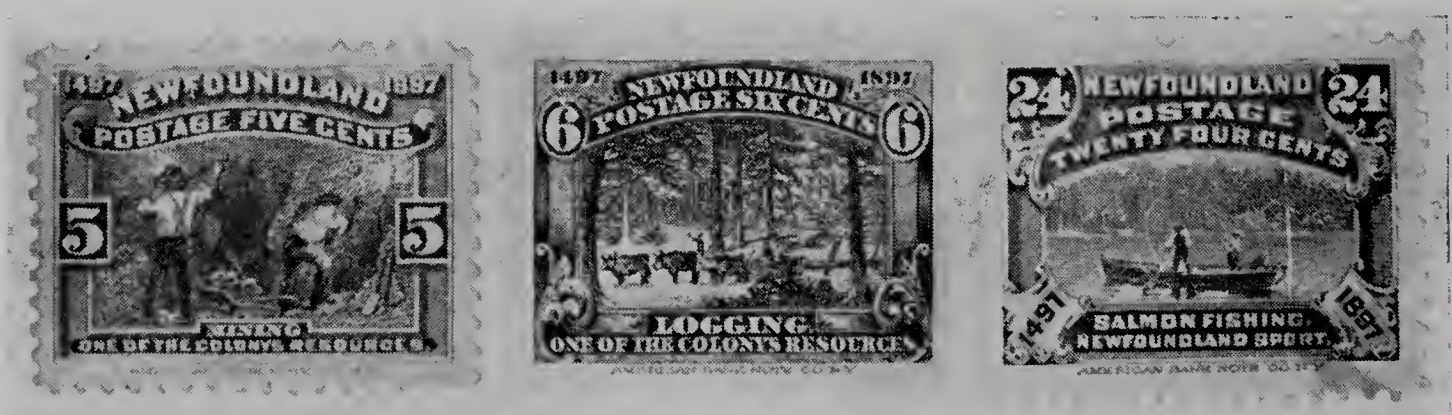
Malta's picture of St. Paul in shipwreck is a mixture of religious subject and historical event. But Jhalawar's first stamp, showing a somewhat demimondaine demigoddess, is properly religious in significance.





### Historical Pictorials

The first economic pictorials of the Victorian period were those included in Newfoundland's Cabot issue (an issue fruitful of pictorials of different kinds!) There appear pictures of hunting, mining, logging and fishing in which the scenery is understandably pictorial, even though the purpose of the picture may be other than purely scenic. It could scarcely be questioned that these are pictorials. The first stamps of Turks and Caicos Islands, on the other hand, are clearly intended to convey economic implications (salt raking), but the scene is dominated by a sailing vessel, which might place the stamps in the transportation-pictorial category.



### Economic Pictorials

Place must be made for architectural pictorials, even though only two of the Victorian stamps fall in this category: South Australia's Adelaide Post Office, and Tonga's trilithon stamp of 1897. This latter, by the way, could also properly be classified as religious.

In its peculiarly restricted way, a map might be considered a pictorial. Of these there are only two during Victoria's reign: the New South Wales map of Australia in 1888, and the Canadian map of the British Empire at its height ten years later. The first suggests the then proposed federation, which reached its flowering at the end of the century; in other words, the stamp is a propaganda device of sorts. The latter justly boasts "a vaster empire than has been," and therefore falls into a mixed category of advertisement and propaganda. At the worst these could be called propaganda pictorials; at the best—and, in view of more recent philatelic developments in other countries, perhaps with better justification—cartographic pictorials.



## Scenic Pictorials

In the centennial issue of New South Wales of 1888 appears one stamp, the penny violet, which shows, as it were through a porthole, a distant view of Sydney. Here is a scene, a simple unadorned "snapshot" of the countryside. Is it not possible that this is unintentionally the prototype of the later scenic pictorial? The later Fiji imitation of this stamp fails to satisfy one's still unvoiced criteria of a "pictorial"; one suspects that the canoe there illustrated is intended as a symbol of transportation or of native custom peculiar to the island, rather than to arouse interest in the natural scenery. It is unquestionably a pictorial in the sense that it is a picture; but it is a picture symbolic of something other than itself. The view of Sydney, on the other hand, is nothing more than a view of Sydney.



Scenic Pictorials

North Borneo's stamps, however, are unquestionably intended for the tourist trade. Both color and design declare the scenic poster purpose. One may perhaps question her crocodiles and sago palms, arguing that they fall into the same categories as Newfoundland's dog and Tonga's breadfruit tree, but there can be little doubt of the purely scenic significance of her tremendous Mount Kimbalu. Note, by the way, the design of this stamp—the scene in black, vignetted into a frame of green, and the clean frame line separating the view from the text. True, that is no more characteristic of this stamp than of others in the same series; but, in this case, the subject is a view, natural scenery, essentially a picture, and not a biography or a symbol.

Newfoundland's Cabot issue, otherwise largely of the historical or economic pictorial types, similarly includes just one stamp which could be classified as definitely scenic pictorial: that is the 35-cent red showing a picture of an iceberg. Concede that icebergs are a common hazard to the country's shipping, and therefore could be counted rather as an economic factor; it is still not unreasonable to classify the item as scenic-pictorial, in the same category as Borneo's mountain and Sydney's harbor.

But it remains for little Tonga, with its own kings and queens and breadfruit trees and trilithons, to give to the scenic pictorial its first clear definition. Her regular issue of 1897 includes two views, one of Haabai, and one of Vavau, which without question are,



and are intended to be, pictorials. Each colored frame, shaped like the proscenium of a theater, with curtains drawn back, contains within its simple form a distant view in black. Over the top of the frame is written the word TONGA; in the upper corners appear the value tablets; along the foot of the frame read the value again, in Kuruman; and, like a statement of deliberate intent, inside the frame but below the view, one word, the title to the scene. Could any arrangement be more frankly evident of intent? New South Wales unconsciously portrayed it; North Borneo and Newfoundland suggested it; but Tonga said it: "This is a pictorial." That a picture of scenery as such makes a stamp a pictorial can no longer be questioned. Following Tonga's lead, a group of other colonies plunged into the new pictorial art: British Guiana; the interesting New Zealand issue of 1898; Tasmania in 1899; Cape Town's Table Mountain and Jamaica's Llandoverly Falls in 1900; and, in the last year of Victoria's reign, Bahamas, Malta and British New Guinea.

Following this cursory survey of Victorian stamps, we ask again: What is a pictorial? And we find ourselves little nearer a solution than at the beginning of the inquiry. We have classified stamps according to the kind of picture presented. We have perhaps, and somewhat arbitrarily, indicated an inclination to exclude portraits; and have shown bias in favoring such pictures as animals, birds, trees, flowers, natural scenery, and possibly architecture. On the other hand, concerning items such as are included in the classes identified as historical, economic, heraldic, and so on, we have expressed doubts. The fact is that we have used the term "pictorial" without clearly defining it. Under the circumstances it might be wise to be tolerant, or to drop the term "pictorial" altogether from our philatelic vocabulary.

(Note.—For the loan of the stamps used for the illustrations we are indebted to Messrs. Albert H. Higgins, Vahan Mozian, Inc., and Harmer, Rooke & Co., Inc.—Editor.)

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## Zumstein Specialized Catalog

### Switzerland and Liechtenstein

#### A Review

Spezialkatalog über die Briefmarken der Schweiz und von Liechtenstein, XIII Auflage. Published by Zumstein & Co., Rue du Marche 50, Bern, Switzerland. Price: \$2 postpaid; with thumb index \$2.30.

The 13th edition of this highly specialized catalog of Switzerland and Liechtenstein will be welcomed by all whose interests lie within its scope. It contains 528 pages, 19,000 prices and over 1350 illustrations, many of which are enlarged. Much important data concerning the early Swiss issues have been added, including identification of the five types of the Zurich issues and illustrations and copious listings of the plate defects discovered by Dr. Munk in his study of the printing stones of the Rayons. New paragraphs have been added for the Specimen overprints, the Kocher stamps, the Stamp Booklets, etc.

Although printed in German, those unfamiliar with the language need not hesitate to buy it, for its many illustrations and its general arrangement make its use very convenient; important words may be translated by means of an ordinary German-English dictionary. Furthermore, English speaking buyers can obtain without cost the introduction with abbreviations translated into English.

This catalog is a must for the Swiss and/or Liechtenstein collector.—G. W. C.

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## Holland's 1946 Children Stamps

By using minimum of line, S. L. Hartz, Chief Designer of J. Enschede & Sons, produced three very attractive and somewhat different from usual designs for Holland's Children Stamps issued in 1946 (Scott's SP116-118).



# U. S. 1873 Postage & Official Stamps, Envelopes & Postal Cards

By Clarence W. Brazer, D.Sc.

## Report of New York Inspection by P. O. D.

Among the Post Office Department historic documents<sup>(1)</sup> saved by the late and ever to be revered by philatelists Arthur M. Travers, Chief Clerk to the Third Assistant Postmasters General from November 1903 to July 1909, and now partly released to the public in the P. O. D. Library in Washington, is a most interesting legal size nine-page hand-written report of an 1873 inspection of the stamp manufactories in New York.

Soon after the 1873 award of the Postage Stamp Contract to the Continental Bank Note Co. of New York, and two weeks before the contract was to go into effect, Third Assistant Postmaster General Terrell and his Chief Clerk E. W. Barber went to New York to inspect the various plants. They also inspected the transfer of the postage stamp dies, rolls and plates from the National Bank Note Co. to the Continental Bank Note Co., selected and approved designs for the new Official Department adhesive postage stamps, inspected the Stamped Envelope factory of George H. Reay (using formerly the Nesbit machinery) of New York, and also had interviews in that city with the manager of the Morgan Envelope Co. of Hartford, Conn., contractor for manufacturing Postal Cards.

The following report of these inspections is mainly of interest to philatelists for its statements of conditions then existing, the Continental Company's voluntary making of new stamp plates, and the selection of designs and colors for the new official postage stamps. It is surprising to learn that the four State Department dollar value stamps were then at first contemplated in four different colors, black, brown, green and red. Later, trial bicolor die proofs were made in several combinations of these and other colors on India paper, of which those with green frame and black vignette were approved for all four denominations.

Post Office Department,

Office of Third Ass't P. M. General.

Washington, D. C., April 14, 1873.

Hon. John A. J. Creswell,  
Postmaster General.

Sir:

In obedience to your verbal instructions, we visited the City of New York on the 4th inst., for the purpose of inspecting the Stamp and Envelope Agency; the manufactories of Stamps and Envelopes, and the manner of transacting business therein—as well as to determine upon and select suitable designs for stamps and Stamped Envelopes for the various Departments of the Government, rendered necessary by the abolition of the franking privilege. It was a part of our business, also, to cause the plates to be delivered to the contractor for manufacturing Postal Cards and to ascertain the prospects of a prompt issuance of the cards, as per contract.

We arrived in New York on Friday evening (4th inst.) and on the next day commenced our investigations in company with Mr. D. M. Boyd, Stamp Agent.

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(1) See ESSAY PROOF JOURNAL No. 19, page 144, "The Travers Manuscript Letters."



**John A. J. Creswell**  
**Postmaster General under Grant, 1869-1874**

#### ADHESIVE STAMPS — NATIONAL BANK NOTE CO.

We first called at "Cooper Institute"—the stamp manufactory of the National Bank Note Company with the view of ascertaining what progress was being made in furnishing the 150,000,000 stamps contracted for by special contract dated January 31, 1873. We were informed that all the stamps had been printed, and most of them finished and packed ready for delivery. A few only remained to be gummed, perforated, pressed, inspected and counted to complete the number contracted for. Everything appeared to be in complete and perfect order and we doubt not the National Bank Note Co. will fully, promptly, and faithfully comply with all the requirements of the extended contract. Daily issues will be made from the stock on hand to fill the requisitions of Postmasters to the 1st of May, when the balance of the stock on hand with blanks, &c., will be turned over to the Agent, (Mr. Boyd), who will issue the same from his new office in the Equitable Life Insurance Co.'s building, keeping them separate from any stock that the new contractor (The Continental Bank Note Co.) may have provided; also accounting for them on regular weekly returns, as heretofore. This plan simplifies the work and will prevent any confusion in accounts or delay in filling orders.

#### CONTINENTAL BANK NOTE CO.

This company as you are aware, has contracted for furnishing the adhesive stamps for a period of four (4) years, the delivery, on daily requisitions, to commence May 1st proximo. The building secured for the purpose belonged to the Equitable Life Insurance Co., and is situated on the corner of Broadway and Cedar Streets. The whole upper or "sky" floor has been specially set apart for the purposes of the contract—the manufacture of adhesive postage stamps and the business appertaining thereto.

The building itself is one of the handsomest and best in the City of New York, and from our cursory examination we judge it as nearly fire-proof as any building in a large city can be made.



The space leased by "The Continental," for gumming and drying rooms, vaults, office for the Agent, &c., &c., we consider ample, and in arrangement admirably adapted to the business. Elevators and ample steam power are provided, and at the time of our visit the preparations for work were in such a state of forwardness as to leave no doubt in our minds that the "Continental" will be able, and that it is determined, to carry out its contract in good faith and without delay.

The dies, rolls, and plates heretofore used by the "National" were duly turned over to the "Continental" on the 1st day of April inst., but preferring to make new plates rather than use the old ones the "Continental" at once proceeded to make an entire new outfit of plates for itself from the original dies and rolls, involving very considerable expense, and showing a disposition to meet every reasonable expectation of the Government in the most satisfactory way possible. We feel assured that, aside from unavoidable accidents, you may safely rely upon the prompt and faithful execution of the contract by this Company.

#### NEW DESIGNS

The abolition of the franking privilege, to take effect July 1, 1873, rendered it necessary that stamps, somewhat different in appearance from the ordinary adhesive postage stamps now in public use, should be adopted to meet the requisitions of the various Departments of the Government. Bearing in mind the views you had expressed to us respecting this matter, we consulted with the officers of the "Continental," and were gratified to find them ready and willing to meet our wishes to the fullest extent. Within two or three days, they submitted new designs for all of the Departments embracing the eleven denominations now in use, which with a few slight changes, we approved. The "heads" as they appear on the present series of stamps remain the same, but different borders with the names of the several Departments are to be engraved.

To meet the special requisition of the Department of State, four additional stamps of entirely new designs—\$2, \$5, \$10, and \$20, are to be engraved. We selected the profile head of the late Hon. William H. Seward for these special stamps, and from the designs submitted (which we approved) we are confident the stamps will prove satisfactory.

The regular departmental stamps will correspond in colors with those now in public use; the special stamps for the Department of State will be double the ordinary size and printed in black, velvet-brown, milori-green and cochineal-red.

#### STAMPED ENVELOPES

During our visit we examined the Stamped Envelope Manufactory of Mr. George H. Reay, contractor. The building is the same that has been used for some years for this purpose, and is supplied with all the machinery and fixtures required for the production of Stamped Envelopes and newspaper wrappers in the most expeditious manner and of standard quality.

#### POSTAL CARDS

During our stay in New York we had interviews with Mr. E. Morgan, Treasurer and Manager of the Morgan Envelope Co., contractor for manufacturing Postal Cards, and Mr. George A. Tyner, Postal Card Agent. From their statements we are confident the cards will be ready for issue on the 1st of May, as per contract.

Very Respectfully,

*W. H. H. Terrell*

Third Ass't. P. M. General

*E. W. Barber*

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With but one or two exceptions, J. Enschede & Sons of Haarlem, Holland, have printed all stamps of the Netherlands. They are equipped to print by rotogravure, line engraving, typography and lithography.

## United Nations At the National Philatelic Museum

By George W. Caldwell

Creation of a postage stamp provided the principal theme for the Museum Exhibition which opened on May 22, 1952. The United Nations' First Issue was the medium. James Baxter, noted student of stamp manufacturing, planned and set up the show which covered the entire sequence from artists' sketches to finished stamps. Model essays, die essays, die proofs and plate proofs, together with large photographs of stamp manufacturing machinery, presented a display that was both educational and fascinating.

Your reporter was particularly attracted to five pencil drawings on tracing paper made by Leon Helguera in producing the design for the 1½c and 50c stamps. The first of these, using minimum of line, was indicated as the starting point wherein Helguera decided on the ideal relative proportions and positions of the building and the United Nations Emblem. The second sketch, a preliminary detailed drawing, was followed by a more complete one from which the final sketch together with one of the Emblem was drawn. These last two were for use of the engraver.

Another item of special interest was the quadrille design on finished die proofs. This consisted of seven vertical lines in about 1/8 inch width with cross lines, the entire design extending above and below the stamp design and on each side. Baxter suggested the possibility that these quadrilles may have been cut into the die to prevent slippage during the rocking in process. A large photograph of this process tended to support that possibility. Only on finished die proofs did we notice these quadrilles.

A study showing the use of the pantograph in transferring a design from drawing to die in place of the more usual gelatine method elicited much interest. Baxter promised your reporter that he would submit an illustrated article on this method for publication in our JOURNAL at an early date.

Among the many pieces on display we noted a small sheet of die impressions in color of the 3c, 5c, 15c and 25c values. On one set of these the lettering was in Gothic while on the other it was in Roman.

A look into the future was provided by plate proofs of postal stationery which is scheduled for issue in the near future. These included the 10c Air Sheet, 3c Embossed Envelope and the 2c Postal Card.

Of timely interest was the U. N. Commemorative scheduled for release late this year. We noted nine rejected model essays. Most of these were retouched photographs with borders painted in, also a finished model in the approved design, as well as three stamp-size essays in color by S. van Noten.

Much of the material in this show was exhibited for the first time and probably never again will be exposed to public viewing.

It is of interest to record that the vignettes of the issued bicolored stamps were rotogravure printed while the frames and all the other values were printed by line engraving. J. Enschede & Sons manufactured the 1½c, 2c, 5c, 50c and the \$1.00 values using flat plates, while Thomas de la Rue produced all the others using plates curved around cylinders in a manner similar to that used by our Bureau of Engraving and Printing in Washington. Both firms used pre-gummed paper and the dry intaglio method.

Much more could be written about this show, but space prevents. Suffice it to say that from the essay-proof viewpoint this was probably the finest yet seen at the Museum. Its educational importance and the vast display of rarities cannot be adequately evaluated.

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Courvoisier Inc. of La-Chaux-de-Fonds, Switzerland, produces by rotogravure some of the world's finest stamps.



# U. S. XX Century

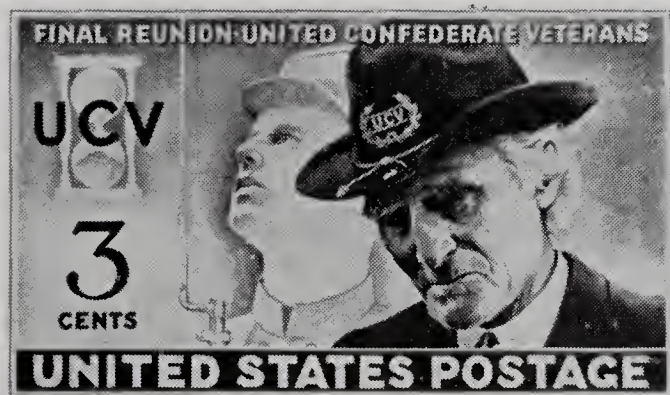
## Essay Designs, Models and Proofs

By Sol Glass

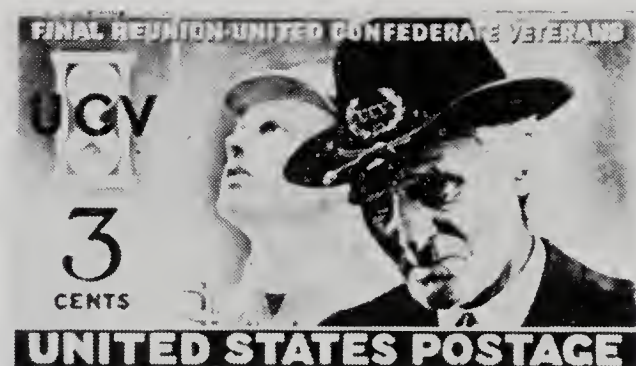
(Continued from JOURNAL No. 34, page 108.)

### United Confederate Veterans Final Reunion Issue

Three Cents—Issued May 30, 1951



998E-A. Rejected Essay  
Confederate Soldier and United  
Confederate Veteran



998E-B. Accepted Model  
Confederate Soldier and United  
Confederate Veteran

One Rejected Design.

Designer—Charles R. Chickering.

Engravers—Vignette, Charles A. Brooks.

Outline frame and numerals, A. W. Christensen.

Lettering, John S. Edmondson.

Design Essayed March 20, 1951, to J. M. Donaldson, P. M. G.

Model Approved March 20, 1951, by J. M. Donaldson, P. M. G.

Die Proof Approved April 6, 1951, by J. M. Donaldson, P. M. G.

Source of Design

An original drawing by Charles R. Chickering.

### Nevada Centennial Issue

Three Cents—Issued July 14, 1951



999E-A. Approved Model  
Pioneer Scene



No Rejected Designs.

Designer—Charles R. Chickering.

Engravers—Vignette, Charles R. Brooks.

Outline frame, lettering and numerals, Edward H. Helmuth.

Design Essayed April 18, 1951, to J. M. Donaldson, P. M. G.

Model Approved April 30, 1951, by J. M. Donaldson, P.M.G.

#### Source of Design

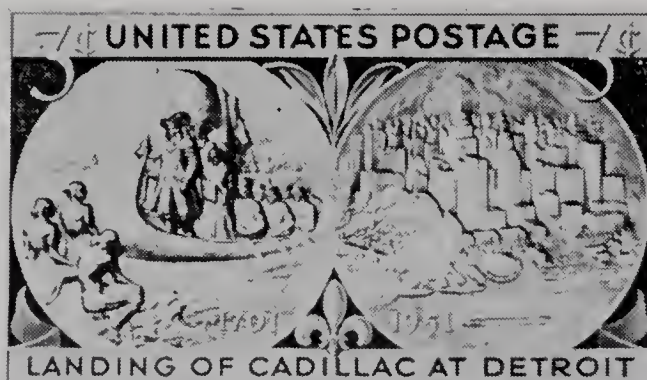
A pastel and tempora painting by Professor Hans Meyer Kassel, Genoa, Nevada, furnished by Governor Charles H. Russell of Nevada.

## Landing of Cadillac Issue

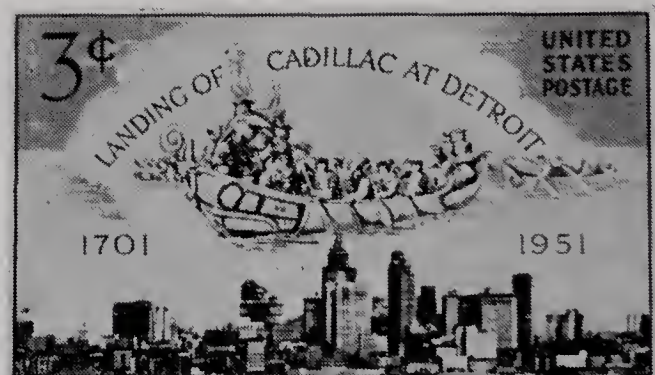
Three Cents—Issued July 24, 1951



**1000E-B. Rejected Essay**  
**Detroit Skyline and Cadillac Landing**



**1000E-A. Rejected Essay**  
**Detroit Skyline and Cadillac Landing**



**1000E-C. Rejected Essay**  
**Detroit Skyline and Cadillac Landing**

Four Rejected Designs.

Designer—Victor S. McCloskey, Jr.

Engravers—Vignette, Charles A. Brooks.

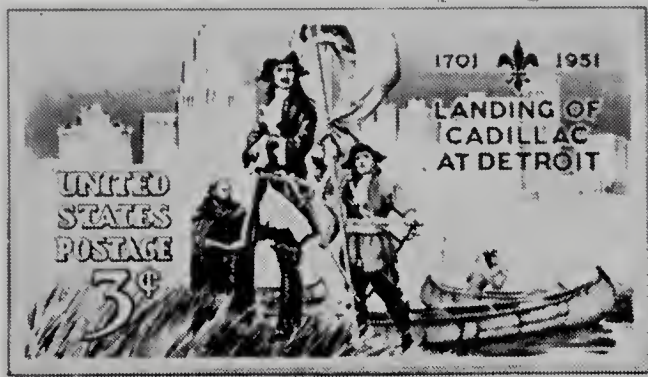
Outline frame, lettering and numerals, John S. Edmondson.

Design Essayed May 25, 1951, to J. M. Donaldson, P. M. G.

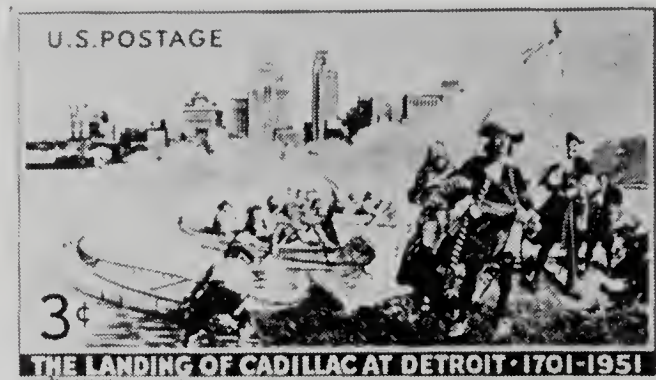
Model Approved May 28, 1951, by J. M. Donaldson, P. M. G.

Die Proof Approved June 19, 1951, by J. M. Donaldson, P. M. G.





1000E-D. Rejected Essay  
Detroit Skyline and Cadillac Landing



100E-E. Approved Model  
Detroit Skyline and Cadillac Landing

#### Source of Design

Photograph of Detroit from the "Detroit Festival News," page 11, furnished by the Post Office Department, Washington, D. C., and a photograph of a drawing of the landing of Cadillac, by C. W. Jeffereys, from the book entitled "The Pageant of America," volume -, page 324, published by Yale University Press, which is located in the Engraving Division Library, Bureau of Engraving and Printing.

(To be continued.)

## U. S. Postal Card 1873 Proof Specimen

By Clarence W. Brazer, D.Sc.

Dr. Perry J. Look, of Andover, Mass., passed on before Christmas, 1951, after a long illness. Over the past ten years he had made a grand collection of U. S. Postal Stationery, including many unusual essays and proofs of Postal Cards, which I have been fortunate in acquiring again. I understand that his envelopes went into the collection of John Ayer.

One of the many interesting postal card proofs in Dr. Look's collection is one of the first unwatermarked type UX1P-S with the well authenticated manuscript "Specimen," similar to Scott's Type I, written vertically across the face. On the back of this card is the blue 27.5mm diameter circular receipt stamp "THIRD ASSISTANT/P.M.G./SEP 13 73/P.O.D." This proof specimen is mentioned in JOURNAL No. 7 at the bottom of page 161. It is one of the five varieties of UX1-P-TC<sup>(1)</sup> unwatermarked cards of 100 each as received by the P. O. D., August 30, 1872, and which were probably sent to bidders as samples of cardboard and printing to be matched by the successful contractor.

The P. O. D. circular announcing the issuing of Postal Cards is dated April 15, 1873, and describes the cards as "*made of good stiff paper, watermarked with the initials U. S. P. O. D. in monogram.*" There is also in this circular a paragraph headed "COUNTERFEITS" which includes: "*All cards different from those herein described . . . are COUNTERFEITS;*" consequently all cards first issued May 12, 1873, of this first design must have had the watermark.<sup>(2)</sup> The distribution of this "Specimen" unwatermarked card dated "Sep. 13, 1873," is therefore most interesting.

As is usual on all postal card essays and proofs hand-printed by the "proofer" from the die, the outlines of the typography printing of portions of the design are impressed through the card and show on the back.

(1) See JOURNAL No. 7, p. 164.

(2) See JOURNAL No. 7, p. 163.

## Call for Annual Meeting

As directed by the Board of Directors at its meeting on May 8, 1952, I hereby call the Annual Meeting or Convention of the Essay Proof Society, and announce it as required by the Society's By-Laws.

The Annual Meeting for 1952 shall be held at the Warwick Hotel, Philadelphia, Pa., on Tuesday, September 2, convening at 2:00 P. M. and continuing until all business which may lawfully come before the meeting shall have been transacted. The meeting may be recessed for such periods as may be deemed advisable during its continuance. The Annual Luncheon will be held at the Warwick Hotel at 1:00 P. M. The Chairman of the Committee on Arrangements is George B. Wray, 330 E. 43 St., New York 17, N. Y.

The election of Directors to replace those whose terms expire, and such other business as is provided for in Article III of the Society's By-Laws, shall constitute the agenda.

JULIAN BLANCHARD, *Secretary*

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## Brazer Trophy II and Smeltzer Cup

The Brazer Trophy II is offered by Dr. Clarence W. Brazer for the Best Exhibit of U. S. Essays and Proofs at A. P. S. Convention Exhibitions and the Smeltzer Cup is offered for the Best Exhibit of Foreign Essays and Proofs. Each of these trophies is awarded annually, to be held for the following year or until one person wins it three times, when it becomes his property. The following is the record of wins for each of the trophies.

### Brazer Trophy II

- 1947—Julian F. Gros—U. S. Atlanta Trial Color Proofs
- 1948—Julian F. Gros—U. S. 1861 Issue Essays and Proofs
- 1949—Robert P. Hackett—U. S. 1845 to 1860 Issues
- 1950—Robert P. Hackett—U. S. 1861 and 1869 Issues
- 1951—Thomas F. Morris—U. S. 1894-1933 Die Essays and Proofs

### Smeltzer Cup

- 1946—Dr. Clarence Hennan—Argentine XIX Century Issues
- 1947—Joseph Mandos—Guatemala 1871 to 1892 Issues
- 1948—Joseph Mandos—Guatemala 1924 Issue
- 1949—Robert P. Hackett—British North America 1851 to 1897 Issues
- 1950—Robert P. Hackett—Canada 1851 to 1898 and Newfoundland 1857 to 1870 Issues
- 1951—Thomas F. Morris—Canada 1851 to 1937 Essays and Proofs

These trophies will be offered for competition at the 1952 A. P. S. Exhibition, to be held in Philadelphia at the National Philatelic Museum beginning September 2nd. The judging for these awards will be done by judges acting on behalf of the donors and not by the regular A. P. S. judges.

Illustrations of these handsome trophies were published in the July 1951 issue of the JOURNAL.

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## Holland's Orange-Nassau Jubilee Issue of 1913

Holland's Orange-Nassau Jubilee Issue of 1913 was designed by Carel P. C. de Basel, an architect by profession. This design is somewhat unusual in stamp art and reflects the architect influence in the frames. Here we see geometric tendency along with rectangular concept; rather heavy, but yet not detracting from the finely sculptured portraits.



# Jean Ferdinand Joubert de la Ferte

## Some Notes on His Work

(Reprinted by permission from *The Philatelic Journal of Great Britain*, July-Sept., 1951.)



Courtesy of The Philatelic Journal of Great Britain

### Jean Ferdinand Joubert de la Ferté

One of the most interesting exhibits at the recent De La Rue contribution to the Festival of Britain, was the frame connected with this famous French engraver.

Through the courtesy of his grandson, Air Chief Marshal Sir Philip Joubert, K.C.B., C.M.G., D.S.O., we are able to give some biographical details.

Jean Ferdinand Joubert de la Ferté was born in Paris on the 15th September, 1810. At the age of 18, to be exact on the 31st March, 1829, he entered the Ecole des Beaux-Arts, where he studied engraving under Henriquel-Dupont.

As a young man he came to London to continue his artistic education, and while there he met and married a Miss Amelia Bennet, having three children, two sons and a daughter.

The earliest record of his work which we have been able to trace dates back to 1840, when he exhibited at the Paris Salon of that year. At this time he was mainly occupied in the reproduction from steel plates of paintings of the great masters. Greuze seems to have been a particular favourite of his since at various times he reproduced three of the artist's works, in 1861 "Innocence," the head of a young girl, in the possession of Lord Dufferin (1865), and Nina (1878). The delicate touch of the master was reflected in his own work which was always exact and over which he took the utmost pains. At the same time he was critical of the original which he was copying, and if he disapproved of some detail of drawing—even in the work of a well-known Academician—he would redraw the offending part to his own satisfaction before he transferred it to the plate on which he was engaged.

In 1850 he reproduced "L'Exstase de S. Francois" by Murillo and three years later Winterhalter's "Penserosa" and Lejeune's "Les Petits Pêcheurs." It would be interesting to know whether he ever engraved Winterhalter's famous portrait of Queen Victoria.

He was in England in 1861 when he worked on W. P. Firth's canvas "Lady Mary Wortley Montagu and the Poet Pope," and somewhere about this time he started to engrave for the firm of Thomas De La Rue doing much of his best work on stamps and medals.

He divided his time between his native France, and England. Thus, we find him producing portraits to illustrate Thier's History of the Revolution, and exhibiting at the great Paris Exposition of 1878; he also did the plates for Franklyn's "Parables of Our

Lord Illustrated." He engraved Webster's picture "The Playground" and the portrait of Baldassare Castiglione by Raphael, and Rubens' well-known picture, "The Infant Jesus and St. John the Baptist."

Probably the first stamp on which he was employed was the 5c Confederate States of 1862. Thereafter he provided the dies for the 10c and 1fr Belgium 1865; the Italian 10c and 1 lira 1863, and Western Australia swan. Fred. J. Melville, in the first edition of his "Postage Stamps in the Making," also assigns to him the portraits of Queen Victoria on the De La Rue stamps of India, Ceylon, Hong Kong, British Columbia and Vancouver Island, Jamaica, Malta, Mauritius, New South Wales and the first general colonial designs for surface-printed stamps. Messrs. De La Rue & Co. have in their possession a small note-book in which is contained a collection of proofs of most of Joubert's work for the firm.

There is a tradition in the family that he invented photogravure, but failed to protect his patents, and so lost a fortune. As Sir Philip Joubert says, "There may be two views about this tradition, but there is no doubt that he was more than a craftsman. He had an enquiring mind, a great deal of imagination, and a certain inventive genius, so there may be some truth in the story."

Melville, in the volume already quoted, states that he was certainly the inventor of the process of *acierage*, by which copper plates or electro-type shells were coated with a surface of steel, a process much used by Messrs. De La Rue for their stamp printing.

His portrait, which we reproduce here, through the courtesy of Messrs. De La Rue, shows him to have been a remarkably handsome man, and in his character he is said to have been friendly and gentle. But he was a Frenchman at heart and found some of our English ways foreign to him. Of these he was intolerant, and allowed his prejudices to have their head.

He died in Mentone in 1884, at the age of 74, and was buried there in the France he loved.

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(In the Oct.-Dec. 1951 issue of *The Philatelic Journal of Great Britain*, on "The Editor's Page," there appeared the following additional note on the above.—Editor.)

We have received an interesting letter from Mr. G. L. Newman, archivist to Messrs. Thomas De La Rue Ltd., regarding the article on J. F. Joubert. In this he points out that the Confederate States 5c. was not by any means the first work done by this artist for the firm. He was in fact responsible for engraving the head of Queen Victoria used on the 4d. Great Britain of 1855 and subsequently. Furthermore, the portrait on the 8 annas India of the same year, that is Die I, was his handiwork. Joubert must therefore have joined the firm some seven years before he engraved the Confederate 5c.

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## New Editor for Australian Stamp Monthly

(From *The Australian Stamp Monthly*, January 1, 1952.)

"We are now able to announce that the Editorship of 'Australian Stamp Monthly,' rendered vacant by the appointment of Mr. P. Collas as Philatelic Officer, has been taken over by Mr. J. H. Hawker . . .

"He has had considerable experience as a news reporter, editor, and free-lance writer, and has been correspondent to several overseas journals for a number of years . . ."

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## Electrotypes

Electrotypes are made by depositing metals such as copper, nickel and chromium on a metal base, usually of lead. This method was described in JOURNAL No. 10, page 88 (April, 1946).



# U. S. Stamp Designers & Engravers Tentative List

Compiled by S. Altmann, E. P. S. 25.

(Continued from JOURNAL No. 34, page 104.)

## Corrections

In JOURNAL No. 29:

1912-14 Issue. For the lettering on the 10c, 15c, 50c and \$1, add E. M. Hall (self).

In JOURNAL No. 30:

1920 Pilgrim Issue. For the 5c frame add C. F. Wittenauer (self). For the 1c vignette engraver substitute G. F. C. Smillie (signed).

1922-25 Issue, 2c. The Vignette engraver should be Marcus W. Baldwin instead of Robert Ponickau. The portrait is the same as that on the 1908 2c stamp, with a new border. This stamp is cataloged as Type I. Type II appeared in 1929, designed by C. A. Huston, vignette engraved by Robert Ponickau, lettering and frame by George U. Rose. This should be added to our List. (See Brett, *Weekly Philatelic Gossip*, June 27, 1936, copied from *The Bureau Specialist*, April, 1931.)

1½c. For the frame add W. B. Wells (self).

7c. For the frame add C. F. Wittenauer (self).

30c. For the frame add C. M. Chalmers (self).

1928 Aeronautics Conference Issue, 2c. For the vignette engraver add A. C. Benzing (self).

In JOURNAL No. 34:

1937 Hawaii Territory. The frame design was by A. R. Meissner (Johl).

1938 Constitution Ratification. Under Letter Engraver add E. M. Weeks (he engraved THREE CENTS).

1940 Educators, 1c. W. O. Marks engraved the vignette instead of Wm. A. Roach.

1942 Win the War. Wm. A. Roach designed the lettering instead of J. S. Edmondson.

1945-46 Roosevelt Commemorative, 5c. Under Frame Engraver add Charles A. Smith (self).

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
<b>1946—Iowa Statehood</b>			
3c V. S. McCloskey	M. D. Fenton	J. S. Edmondson	J. S. Edmondson
<b>1946—Smithsonian Institution</b>			
3c W. K. Schrage	Edw. R. Grove	Charles A. Smith	Charles A. Smith
<b>1946—Kearney Expedition</b>			
3c W. K. Schrage	Carl T. Arlt	J. S. Edmondson	J. S. Edmondson
<b>1947—Thomas A. Edison</b>			
3c Wm. A. Roach (Modeled by W. K. Schrage)	Carl T. Arlt	J. S. Edmondson (Numeral)	J. T. Vail & J. S. Edmondson
<b>1947—Joseph Pulitzer</b>			
3c V. S. McCloskey	Charles A. Brooks	J. S. Edmondson	J. S. Edmondson
<b>1947—U. S. Postage Stamp Centenary</b>			
3c Leon Helguera (Modeled by V. S. McCloskey)	Portrait of Franklin and vignette by M. D. Fenton Portrait of Washington by E. R. Grove	A. W. Christensen	A. W. Christensen

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
<b>1947—International Philatelic Exhibition Sheet</b>			
5c Robert L. Miller	Portrait of Franklin by C. A. Brooks	A. W. Christensen	A. W. Christensen
10c Robert L. Miller	Portrait of Washington by Carl T. Arlt	A. W. Christensen	Carl T. Arlt
Balance of die for the sheet by A. W. Christensen			
<b>1947—Doctors</b>			
3c C. R. Chickering	Charles A. Brooks	J. S. Edmondson	J. S. Edmondson
<b>1947—Utah</b>			
3c C. R. Chickering	M. D. Fenton	E. H. Helmuth	E. H. Helmuth
<b>1947—U. S. Frigate Constitution</b>			
3c A. H. Hepburn	M. D. Fenton (including ribbon)	J. S. Edmondson	J. S. Edmondson
<b>1947—Everglades National Park</b>			
3c Garneet Magee (Modeled by R. L. Miller)	A. W. Dintamon	A. W. Christensen	A. W. Christensen
<b>1948—George Washington Carver</b>			
3c Wm. A. Roach (Modeled by R. L. Miller)	Edw. R. Grove	A. W. Christensen	Jas. T. Vail
<b>1948—California Gold Centennial</b>			
3c Unknown (Modeled by C. R. Chickering)	M. D. Fenton (inc. ribbon)	A. W. Christensen	A. W. Christensen
<b>1948—Mississippi Territory</b>			
3c W. T. Robinson (Modeled by Wm. K. Schrage)	M. D. Fenton (inc. seal and map)	A. W. Christensen	
<b>1948—Four Chaplains</b>			
3c C. R. Chickering, modeler	M. D. Fenton	E. H. Helmuth	
<b>1948—Wisconsin Centennial</b>			
3c V. S. McCloskey	Richard M. Bower	Charles A. Smith	Charles A. Smith
<b>1948—Swedish Pioneer Centennial</b>			
3c C. R. Chickering	Carl T. Arlt	A. W. Christensen	A. W. Christensen
<b>1948—Progress of Women</b>			
3c V. S. McCloskey	Carl T. Arlt	J. S. Edmondson	J. S. Edmondson
<b>1948—William Allen White</b>			
3c Wm. A. Roach (Modeled by C. R. Chickering)	Charles A. Brooks	A. W. Christensen	Carl T. Arlt
<b>1948—United States-Canada Friendship</b>			
3c Leon Helguera (Modeled by V. S. McCloskey)	G. A. Gundersen	J. S. Edmondson	J. S. Edmondson



Designer	Vignette Engraver	Letter Engraver	Frame Engraver
1948—Francis Scott Key			
3c V. S. McCloskey	Richard M. Bower	J. S. Edmondson	J. S. Edmondson
1948—Salute to Youth			
3c V. S. McCloskey	M. D. Fenton	J. S. Edmondson	J. S. Edmondson
1948—Oregon Territory			
3c C. R. Chickering	Carl T. Arlt	E. H. Helmuth	E. H. Helmuth
1948—Harlan Fiske Stone			
3c C. R. Chickering	Carl T. Arlt	A. W. Christensen	A. W. Christensen
1948—Palomar Mountain Observatory			
3c V. S. McCloskey	G. A. Gundersen	E. H. Helmuth	E. H. Helmuth
1948—Clara Barton			
3c C. R. Chickering	Charles A. Brooks (inc. cross and leaves)	E. H. Helmuth	E. H. Helmuth
1948—Poultry Industry			
3c C. R. Chickering	M. D. Fenton	J. S. Edmondson	J. S. Edmondson
1948—Gold Star Mothers			
3c C. R. Chickering	A. W. Dintamon	R. K. Barrick	R. K. Barrick
1948—Fort Kearney			
3c Wm. K. Schrage	G. A. Gundersen	A. W. Christensen	A. W. Christensen
1948—Volunteer Firemen			
3c Wm. K. Schrage	Richard M. Bower	J. S. Edmondson	
1948—Indian Centennial			
3c Robert L. Miller	Charles A. Brooks (inc. seals)	A. W. Christensen	A. W. Christensen
1948—Rough Riders			
3c V. S. McCloskey	Carl T. Arlt & C. A. Brooks	E. H. Helmuth	C. A. Brooks
1948—Juliette Low (Girl Scouts)			
3c Wm. K. Schrage	G. A. Gundersen (inc. emblem)	J. S. Edmondson	A. W. Christensen
1948—Will Rogers			
3c C. R. Chickering	M. D. Fenton	A. W. Christensen	A. W. Christensen
1948—Fort Bliss Centennial			
3c C. R. Chickering	Charles A. Brooks	A. W. Christensen	A. W. Christensen
1948—Moina Michael (Memorial Poppy)			
3c Mae Michael (Modeled by V. S. McCloskey)	Charles A. Brooks	E. H. Helmuth	E. H. Helmuth
1948—Lincoln's Gettysburg Address			
3c C. R. Chickering	Richard M. Bower (inc. torch and palms)	A. W. Christensen	A. W. Christensen

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
<b>1948—American Turners</b>			
3c A. R. Meissner	A. W. Dintamon	Charles A. Smith	Charles A. Smith
<b>1948—Joel Chandler Harris</b>			
3c Wm. A. Roach (Modeled by W. K. Schrage)	R. M. Bower	Wm. R. Wills (Name by J. S. Edmondson)	Carl T. Arlt
<b>1949—Minnesota Territory</b>			
3c Florence Glindmier (Modeled by C. R. Chickering)	Charles A. Brooks	G. A. Payne	George A. Payne
<b>1949—Washington and Lee University</b>			
3c Roy J. Grimley (Modeled by V. S. McCloskey)	Portrait of Washington by E. R. Grove Portrait of Lee by G. A. Gundersen	George L. Huber	George L. Huber
<b>1949—First Puerto Rico Election</b>			
3c Irene Delano (Modeled by C. R. Chickering)	G. A. Gundersen	J. S. Edmondson	J. S. Edmondson
<b>1949—Annapolis Tercentenary</b>			
3c F. T. Morgan (Modeled by C. R. Chickering)	G. A. Gundersen	E. H. Helmuth	E. H. Helmuth
<b>1949—Grand Army of the Republic</b>			
3c C. R. Chickering	Charles A. Brooks	A. W. Christensen	A. W. Christensen
<b>1949—Edgar Allan Poe</b>			
3c Wm. A. Roach (Modeled by R. L. Miller)	Richard M. Bower	A. W. Christensen & W. B. Wells	Charles A. Brooks
<b>1950—American Bankers Association</b>			
3c C. R. Chickering	G. A. Gundersen (inc. ornaments)	J. S. Edmondson	J. S. Edmondson
<b>1950—Samuel Gompers</b>			
3c V. S. McCloskey	Charles A. Brooks	A. W. Christensen	Charles A. Brooks
<b>1950—National Capitol Sesquicentennial Statue of Freedom</b>			
3c V. S. McCloskey	Charles A. Brooks	A. W. Christensen	Charles A. Brooks
<b>Executive Branch of Government—The White House</b>			
3c Wm. K. Schrage	Matthew D. Fenton	Edward H. Helmuth	Edward H. Helmuth
<b>Judicial Branch of Government—Supreme Court</b>			
3c C. R. Chickering	G. A. Gundersen	J. S. Edmondson	J. S. Edmondson
<b>Legislative Branch of Government—Capitol</b>			
3c Robert L. Miller	Carl T. Arlt (inc. ribbon)	J. S. Edmondson	Carl T. Arlt



Designer	Vignette Engraver	Letter Engraver	Frame Engraver
1950—Railroad Engineers			
3c C. R. Chickering	Charles A. Brooks	A. W. Christensen	A. W. Christensen
1950—Kansas City, Missouri, Centennial			
3c Louis Dietzel (Modeled by V. S. McCloskey)	Richard M. Bowers	A. W. Christensen	A. W. Christensen
1950—Boy Scouts of America			
3c C. R. Chickering	Charles A. Brooks	Edward H. Helmuth	Edward H. Helmuth
1950—Indiana Territory Sesquicentennial			
3c C. R. Chickering	G. A. Gundersen	A. W. Christensen	A. W. Christensen
1950—California Statehood			
3c V. S. McCloskey	Matthew D. Fenton	A. W. Christensen	A. W. Christensen
(To be continued.)			

# Standing Helvetia Issue of Switzerland

By Ed. Ruttiman

A Review

In the December 1951 issue of *Balasse Magazine* published in Brussels, Belgium, Ed. Ruttiman, writing under the title *L'Emission "Helvetia debout," 1882-1907*, discusses the essays and proofs of this well-known issue. This is the fifth of a series, and on first reading is very confusing in parts, due to the absence of detail. However, the author has recorded some very important factual data not previously documented, as far as we know.

Ruttiman lists 29 items which, using the European terminology, he calls essays. Most of these he simply summarizes in seven groups which, we found, correspond with the seven listed by Zumstein. Unfortunately, the author omits much of the important detail and thereby makes identification impossible. It was not until we discovered this analogy that the listing became intelligible. Readers interested in the subject will find most of these as well as others totaling 39 listed in our JOURNAL No. 10.

The importance of this piece lies in the presentation of data previously unreported, at least in American literature. The most important is the cut illustrating what appears to be an early state of the die used in producing the 30 Centimes value. In JOURNAL No. 10 this reviewer called attention to a new die prepared for this value, but unfortunately no data concerning it was available at the time. The die impression illustrated by Ruttiman differs from the issued stamp principally in the absence of some shading lines and in the treatment of the figures of value wherein the engraver used straight lines and angles in place of curves found in Arabic numerals.

Ruttiman mentions two inscriptional pieces previously unknown to this reviewer. One of these is a proof of the 20 Centimes value in a block of six inscribed *Bon pour l'impression* (O. K. for printing). Does the author mean to imply that the inscription is actually in French or was he simply following the language in which his text was written? Both French and German, and at times Italian, are used for official intercourse.



Courtesy of Balasse Magazine

**New Die for 30 Centimes Value  
Apparently an Early State of the Die**

The other inscriptional piece is an essay by Girardet (see JOURNAL No. 10, page 93, Figure 17) in a block of 20, the largest block known. This is signed by Girardet and inscribed *Impression et amelioration du timbre-poste et mis par moi a la disposition de la Direction general des Postes. M. Girardet.* (Printing and improvement of postage stamp and placed by me at the disposition of the Postmaster General. M. Girardet.) Again we call attention to the question of language used in the actual inscription.

One other item of extreme interest is the statement that the Paris reprints of the 25 Centimes and 40 Centimes re-engraved types were printed from 25-subject plates. If this be factually correct, and we have no reason to doubt it, then we shall probably have to change our thinking and give some thought to the possibility that these reprints were made from plates specially prepared by Girardet and not plates that had been used in printing the stamps for the government.

In evaluating the criticism voiced in this review, it is important to note that it concerns errors of omission rather than of commission. The value of the text lies in the new factual data presented. Viewed in that sense, it is an important contribution to our literature.—G. W. C.

## Jocelyn Exhibition

It has been announced that a special exhibition of material relating to the life and work of Nathaniel Jocelyn, portrait painter and engraver, and to the other Jocelyn engravers, gathered by the great-grandson of the artist, Foster Wild Rice, will be on view at the New Haven Colony Historical Society, 114 Whitney Ave., New Haven, Conn., July 20th through Sept. 1st, 1952. Hours: Monday-Friday, 9-12 A. M., 1-5 P. M.; Sundays and holidays, 2-5 P. M.

Mr. Rice is the author of an article contributed to our pages, "The Jocelyn Engravers" (in Journals 19 and 20, 1948), and is now preparing a biography of Nathaniel Jocelyn with a check list of his paintings, intended for publication next year.



# Switzerland

## Its Essays and Proofs

### Addenda

By George W. Caldwell, E. P. S. 318

(Continued from JOURNAL No. 34, page 98.)

### Sections D-L

These sections cover Postage Due, Postal Stationery, Free Franks, Telegraph Service, Railroad Service, Official Franks, Adhesive Revenue Stamps, Hotel Posts and Soldatenmarken. The author has no data on those subjects other than what was presented in the original text. Hence from the factual standpoint, this monograph may be considered completed. It is of interest, however, to note that a catalog of all essays and proofs seen by the Catalog Committee will be published in this JOURNAL.

### Conclusion

It is customary in a research work, even in one as modest as this, to include a Preface setting forth apologies for shortcomings, and acknowledgement of assistance; also an Introduction stating the objectives and the proposed plan for their attainment. Such standard features were not practicable in this instance because of the installment method used in the preparation and publication of the text. Hence, they are embodied in this Conclusion.

In writing this monograph, the author was faced with the non-existence of a comprehensive text in English. Not even in a foreign language did such a work exist. The Zumstein Handbook—in German—to which we made frequent references in footnotes, is limited in scope; furthermore, it does not go beyond the issues of 1924; and in the essay-proof category, not beyond 1910.

The Mirabaud & de Teuterskiold Handbook, available in English, French and German, provides comprehensive treatment of the postage stamps thru the Strubeli issues, but does not discuss essays and proofs. The same is true of Allender, Girsewald and other early writers in English.

Notwithstanding this rather discouraging outlook, the project was launched in the belief that even of limited scope it would have some immediate value and possibly serve as a base for further research and eventual elaboration. Hence we discussed all issues and recorded data even in those instances where neither essays nor proofs were known by the author to be in philatelic ownership. Conjecture was used in some instances when the matter seemed to be of sufficient importance and the data available offered promise of a reasonable conclusion. Such conjecture was noted in order that its conclusion would not be accepted as factual.

In laying out the functional divisions of the text, we exceeded in number those usually seen in general stamp catalogs. For example, special issues were discussed separately from regular postal issues, and in the semi-postals the Pro Juventute and the Bundesfeier issues were treated as two units; some semi-postals were arbitrarily included among the commemoratives.

Such functional division was prompted in the belief that it would better serve the demands of modern philately with its ever-increasing trend toward specialty groupings.

In a few instances, chronological sequence was violated in favor of design treatment when such deviation would not result in undesirable confusion. Admittedly, design frequently is of major importance in essay-proof study. Certain other unorthodox features

were followed, but in such cases reasons were clearly stated or were considered self-evident.

The installment plan used in writing and publishing this work—both having kept in step throughout the seven years of its regular appearance in the JOURNAL—accomplished several objectives. It kept the subject alive in the minds of interested readers and resulted in the submitting of essays and proofs for discussion that otherwise would have remained hidden in collections. The delay also provided an opportunity to include bits of factual data that became available to the author from time to time. Notwithstanding the success of the plan, the Addenda admittedly was quite lengthy. Much of this, however, was due to arbitrary deferment of certain groups, the reasons for which were explained at the time.

The advantages thus gained far outweighed the disadvantage of being prevented from conducting an extensive correspondence in an attempt to obtain important factual data particularly from Switzerland. With limited writing time, the author frequently was under pressure to meet editorial deadline.

Works involving research cannot be accomplished without the advice, the cooperation, the inspiration afforded by others. This monograph was no exception. The text however, and the responsibility for the factual statements are those of the author.

We particularly appreciate the privilege granted by Zumstein & Co., Bern, of lifting factual data and reproducing illustrations from their publications. Such have been fully documented throughout the text, as have other sources, both philatelic and collateral.

We thank John Britt of New York, Alexis Kellner of Detroit, Fred Lauper of Milwaukee, and others who loaned essays and proofs for inclusion in this work. Thanks also to Ernest A. Kehr of the *New York Herald Tribune* for the use of his text on the Scenic Views issue and for the interesting "inside" information developed in our conversations. Suggestions and constructive criticism offered by Dr. Stephen G. Rich are deeply appreciated.

Notwithstanding such cooperation, it is conceivable that this monograph would not have been as comprehensive nor as complete without the inspiration of a friend of many years, Dr. Clarence Wilson Brazer. During those years of association in professional and in philatelic activity, the author has observed characteristics of Dr. Brazer's personality which have had a dominating influence in maintaining our JOURNAL on a level that has been applauded by journalists and others throughout the philatelic world. Insistence on accuracy and an almost unbending attitude when he believed he was right, and yet amenable to reason when clearly presented, are characteristic of the man as we know him. That he firmly adheres to the belief that philately should be lifted to a high cultural level is well known.

These and other ideals, together with Dr. Brazer's intense desire to bring essays and proofs into their rightful place in philately, inspired the author to begin this monograph and to stay with it throughout a period of seven years.

We entertain no illusions regarding the limitations of this work. It is merely a beginning, a pioneer effort. Its ultimate importance lies in its possible usefulness as a base from which further exploration may be made into that hinterland of Swiss philately: essays and proofs. On this note we close the final installment.

FINIS.

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## Queen Wilhelmina 1923 Accession Anniversary

In speaking of the 1923 issue (Scott's A21-22) commemorating the 25th Anniversary of Queen Wilhelmina's accession to the throne of the Netherlands, Miss E. Driesson, Curator of the Postal Museum, stated: "It is evident that the artist had not primarily attempted faithful portraiture so much as he strove for the representation of royal authority in the design." The designer was Wm. van Konijnenburg.



# U. S. POSTAL CARD ESSAYS AND PROOFS

## A Historical Catalog of U. S. STAMP ESSAYS & PROOFS

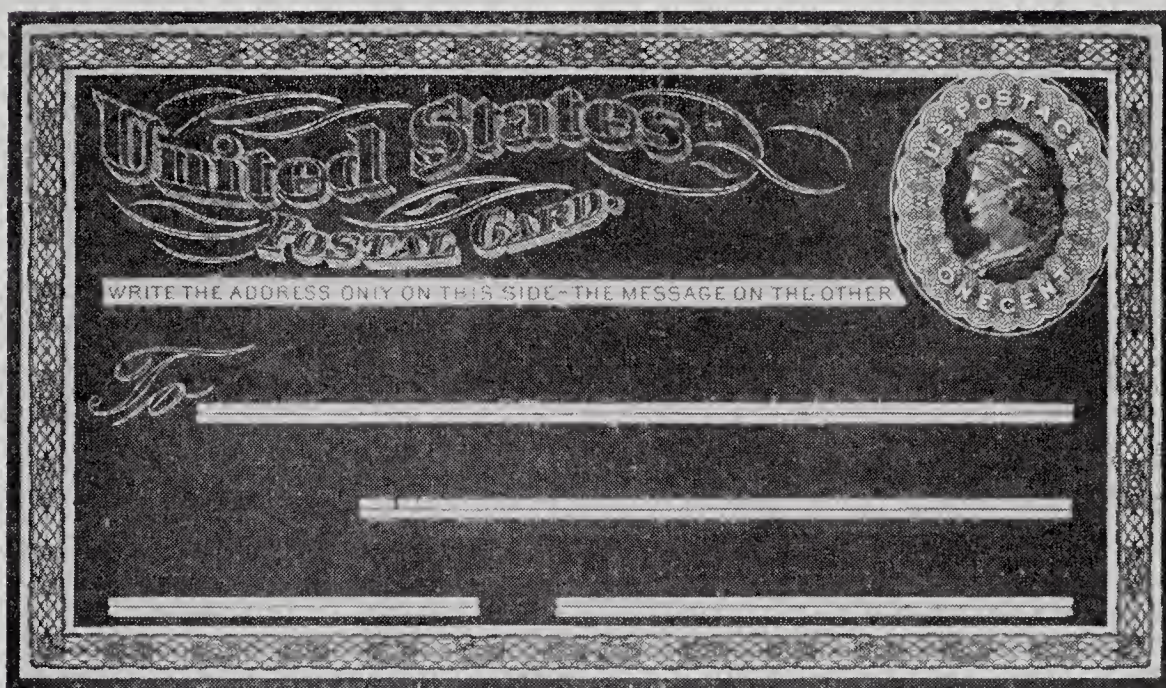
By Clarence W. Brazer, D.Sc.

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(Continued from JOURNAL No. 29, page 39.)

Insert in JOURNAL No. 5, p. 40 above lowest illustration UXIE-Zc.

### Addenda



By Courtesy of Marcus White

UXIE-Zba

Aug. 10, 1872.

ba. Size of solid color 143x88 mm.

Designed by Joseph Maedonough.

Untrimmed typograph from engraved steel die of complete design.

On 17 e/3 dingy v. pale y-y-orange stiff vertically laid paper .008" thick.

72 i/2 dull deep m.v-r-red. (1 known)

Under illustration of the large watermark in Journal No. 7, p. 165 add—

Blank cards exist with the large USPOD watermark which was so heavily impressed that it left visible indentures of the design on the reverse side of the card.

**UX1T.** Large USPOD watermark on blank 17 c/2 dull v. light y-y-orange smooth cloudy card .011" thick 130 x 76.5 mm.

### The Small USPOD Watermark

Insert in JOURNAL No. 8, p. 216 between first and second paragraphs:—

On July 3, 1873 the Hudson & Cheyney Paper Co., North Manchester, Conn., wrote the Post Office Department:—

We started yesterday with new watermark specimen sheet herewith enclosed(\*), this was made in Mill No. 1. We commenced to deliver yesterday from Mill No. 2, the paper from which, although good, was not what it will be by today and hereafter.

Yesterday we sent Morgan over 7,000 lbs. and today shall send between 8 and 9,000 lbs. We have also made arrangements, so that if necessary we can turn out 4,000 lbs. per day more than this making 12,000 lbs. per day if necessary and Morgan can print that amount. The only delay necessary in turning out this additional 4,000 lbs. will be the delay in completing the Dandy Roll which will take about ten days to make. The Department can rest assured that Morgan can have all the paper he can print hereafter.

Yours truly,

*P. W. Hudson,*  
Sec'y.

Insert in JOURNAL No. 11, p. 159, under By Morgan Envelope Co., Springfield, Mass:—

Morgan Envelope Co.  
E. Morgan, Treasurer  
Springfield, Mass.

New York Office  
52 Howard St.

May 25, 1874.

Hon. E. W. Barber—

Third Asst. P. M. Gen'l—

Sir:

In answer to yours of the 12 inst. I remark that the printing of the postal cards has seemed to us to be well done, excepting at two different times of about one or two days last month, and in March last; and this was in consequence of the ink not being properly made. As soon as the defect was discovered it was remedied. At those times the printing was kept clear and distinct in the imperfections, and the imperfect cards destroyed.

In regard to the paper, I repeat that we have already urged that the surface required by the Department—and that which seems to suit the public—is smoother than the contract specimen.

In order to make a smooth card the paper makers are obliged to beat the stock shorter. This will be done on by papermaker.

It has been and is our intention to make the cards in every respect as good and if possible better than the specimen; and in furtherance of this purpose we are now preparing specimens in different colors(\*) of card and ink & in new designs agreeably to my suggestion when last at your office, which you were understood to favor. In a very short time these will be ready; and I will then call on you with them.

If the contract specimen in the finish required that is the paper as contracted for, and it must be furnished.

The minor points in regard to printing;—the color of the ink etc., I shall have to show you.

I had hoped to have quite a complete assortment to send with this, but I can only inclose one design [UX4E-DA] and the specimens of card; pink [UX1Ph], blue [UX1TCg], and green [UX1TCh] tinted.

If this whole question can await the further experiment with other colors of ink and for other designs, I will call on you with them for further instructions.

Very respectfully,  
E. Morgan, Trs.

(\*) Essay and proofs submitted with this letter included:—

May 25, 1874.

UX1Ph. See Journal No. 7, p. 162.

May 25, 1874.

UX1TCg. See Journal No. 7, p. 164. On 45 f/1 dim faint b-g-blue card (Seen only in P. O. D. Library)

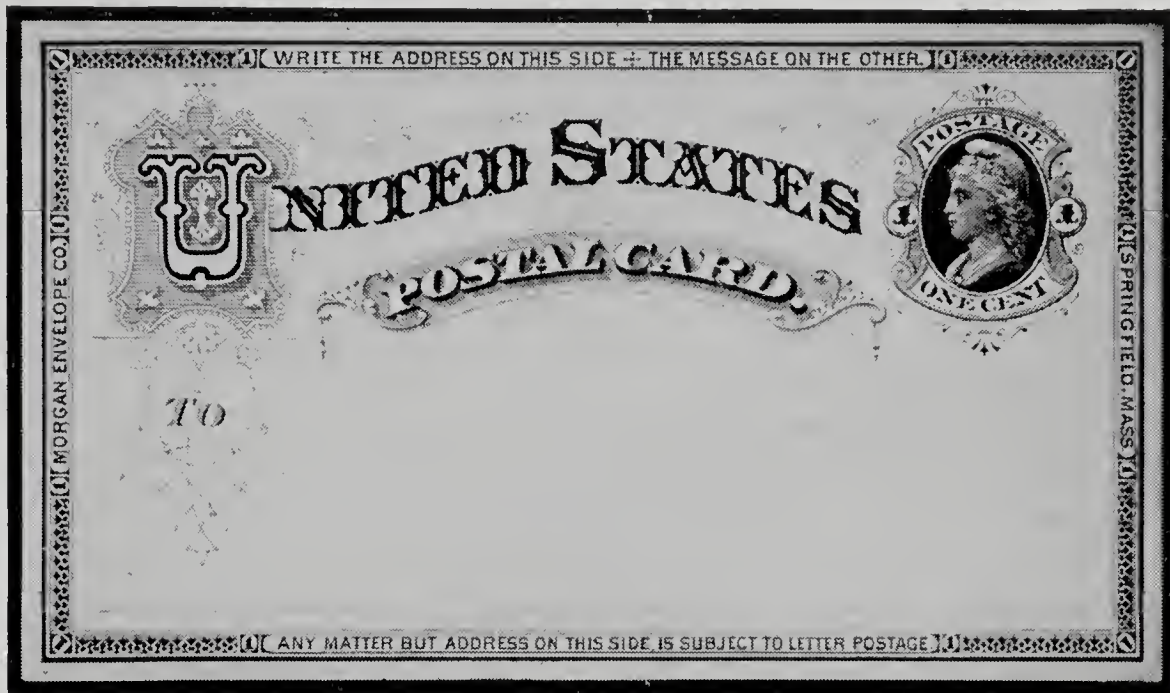
7 k/2 dull dark r-orange (brown)

UX1TCh. On 39 g/2 dull v. faint blue-green card .012" thick (Seen only in P. O. D. Library)

7 k/2 dull dark r-orange (brown)

(\*) Enclosure was a sample of card letter size with the small USPOD watermark, with blue circular handstamp "THIRD ASSISTANT/PMG/JUL 3-73./P.O.D." on which is written in ink "The Ink does not spread."





May 25, 1874.

UX4E-DA

**UX4E-DA.** Similar design to UX4E-I but the initial U is different and the border has a "1" in each corner.

On 21 g/2 dull v. faint o-y-yellow card .008" thick. (Seen only in P. O. D. Library)

69 o/5 black

**UX5S-P.** In Journal 22, p. 98 under illustration, and in second line thereunder, change UX5S to UX5S-J.

**UX6S-I.** In Journal 26, p. 104, add—Another issued card exists with manuscript specimen in scarlet, Scott's type I, written vertically downward 28 mm long.

**UX6S-K.** In Journal 26, p. 104 under illustration, and in line thereunder, change UX6S-J to UX6S-K.

## Specimen.

UX6S-L

**UX6S-L.** In Journal 26, p. 104, add—Another issued card exists with handstamp specimen in red-violet 25 mm long.

Insert in JOURNAL No. 28, p. 206 under sub-title UX7 Issue of 1881:—

U. S. Postal Card Agency

Holyoke, Mass., April 23, 1881.

Sir:

Your letter of the 22 inst. relating to a change in the present form of postal card has been received, and a copy of the same furnished to the Contractors Superintendent, with the request that I be informed how soon the necessary changes can be made in the postal card plates. His reply will be forwarded to you as soon as received.

Very respectfully &c.

Hon. A. D. Hazen

Third Asst. P. M. Gen'l.

Washington, D. C.

Geo. N. Tyner, Agent (\*)

D. O. Judd, cc.

Insert in JOURNAL No. 28, p. 207 above the illustration:—

The plates were changed at the Bureau of Engraving & Printing and two forms of 40 each were forwarded to Woolworth & Graham new plant at Castleton, N. Y. on October 3, 1881. The first prints were made October 7, 1881. Before November 17, 1881 a UX7 Postal Card with "*Nothing but the address can be placed on this side*" was received by the Boston, Mass. Postmaster.

(\*) George N. Tyner was appointed Postal Card Agent, Springfield, Mass., effective April 1, 1873.

Insert in JOURNAL No. 29, p. 35 above sub-title Specifications for 1885 contract.

The Third Assistant Postmaster General, A. D. Hazen, Annual Report of November 18, 1885 includes the following:—

#### NEW DESIGN OF POSTAL CARD. [UX8]

Concurrently with the determination to procure a better quality of paper for use of postal cards, referred to in another place, it was decided to further add to the attractiveness of the cards by substituting for the old design of engraving a new one of finer style and workmanship. The new design was prepared, and the plates for printing executed, by the Bureau of Engraving and Printing of the Treasury Department, at the expense of the contractor. The issue of the new cards was begun August 24, 1885, under the new contract.

The design, printed in dark brown, is as follows: On the upper right-hand corner of the card in an oval frame is the head of Thomas Jefferson, the face of which is three-quarters full, looking to the left, and surrounded with a wreath of oak and laurel, tied with a ribbon bearing the words "One Cent" and the numeral "1." On the left at the top of the card are the words "United States Postal Card," the words "United States" being in plain white letters on a curved and partly folded scroll, and the words "Postal Card" being in dark, ornamental letters, inclosed in straight unshaded lines, with a rosette at each end. Immediately under the scroll is a small white star, below which is a long tablet containing thirteen stars. Below the whole design are these words: "Nothing but the address to be on this side." The new design has received many expressions of popular favor.

#### CONTRACT FOR POSTAL CARDS

The old contract for postal cards expiring by limitation on the 30th June, 1885, preparations were begun early in March for a new contract for the four years commencing on the 1st July. The cards then in use not being entirely satisfactory, it was decided to replace them with others of better quality, and the selection of a suitable standard became a matter of nice consideration. It is essential that the cards should be of such texture and finish as to be well suited to writing with either pen or pencil, the qualities favoring the one condition militating against the other. The failure to attain always a proper medium had been the subject of much complaint. Moreover, a due regard for the postal revenue would not admit of the adoption of any of the finer and more expensive card-boards in commercial use, the cost of manufacturing postal cards being included with the postage in the low charge at which they are sold to the public, differing in this respect from stamped envelopes, the expense of procuring which is added to the postage and therefore reimbursed directly by the consumer.

As a preliminary to the adoption of a new standard, the aid of a leading paper manufacturer, of high reputation and acknowledged skill, was solicited in the production of a paper that would meet the just demands of the public at a minimum of expense to the Government. The invitation met with a willing response, and as the result of much thought and frequent experiments, *he furnished samples in various grades and weights* from which he thought a selection might safely be made. Each lot of samples was accompanied with a statement giving a list of the ingredients, the mode of manufacture, and the estimated market cost.

The different samples were carefully examined to determine their utility and comparative advantages. A choice was made, and upon being submitted, with the ready assent of the manufacturer, to a number of other leading paper manufacturers, it was warmly and unanimously approved, their judgment being based upon an inspection not only of the samples, but of the formulas from which they had been made. They also strongly commended the idea of inserting the formula in the specifications to bidders, as tending to more clearly establish the standard of the paper to be furnished under the contract. The idea was carried out, and new samples complying with the literal requirements of the formula were prepared for the use of bidders, under the supervision of an agent of the Department, by the manufacturer of the original samples. To the credit of this gentleman it should be mentioned that his entire work in connection with devising and furnishing the samples was done without charge to the Government.

The new samples were much superior to the standard under the old contract. The paper is well and compactly made, is clear and unspotted, showing cleanness and even distribution of fiber. It has a smooth, finely finished surface, and, besides being equally well adapted to the use of pencil and pen, it admits of press copy without blurring or defacing the handwriting. Notwithstanding its lighter weight (the old cards weighing  $6\frac{1}{4}$  pounds per 1,000), the new paper is of nearly double the tensile strength of the standard under the old contract.

The advertisement for proposals was issued under date of April 9, 1885. The proposals to be received until noon of May 13, 1885. Nine bidders competed for the contract. The lowest bid was that of Calvin C. Woolworth, of Albany, N. Y., at 47.71 cents per thousand for the one-cent and 40 cents per thousand for the two-cent cards, the next lowest bid being 57.40 cents per thousand cards, irrespective of denomination—the former bid amounting to \$159,202.13 and the latter to \$191,542.79, a difference of \$32,340.66 on the issues for the year ended March 31, 1885, and of nearly \$200,000 on the estimated issues for the period covered by the contract. The bid was therefore to be regarded as a most advantageous one to the Government.



The contract was awarded to Mr. Woolworth, the cards to be delivered at Castleton, N. Y., the place of manufacture. The cost of the estimated issues for the current year, at the new contract prices, will amount to \$168,413.04, while the cost of a like number of cards under the late contract would amount to \$192,134.17, a saving of \$23,721.13, or 12.3 per cent., by the new contract. The price paid under the late contract was 54.43 cents per thousand cards; under the contract for the four years ended June 30, 1881, it was 69.56 cents; and under the contract for the four years ended April 30 (and extended to June 30), 1877, it was \$1.39 $\frac{7}{8}$ , postal cards having been first introduced in May, 1873. The present rate is, therefore, scarcely more than one-third of the original one.

## UX8 Trial Color Proofs

In Journal 29, p. 37, add under above heading.

One series of trial color proofs exist with black ink manuscript notations written on the faces of the cards with letters A to L, as "A"/Sample—for the contract/of July 1885." They have four thin spots on back where they were glued to a mount, and G, H, I, K and L have a  $\frac{1}{4}$  inch round hole in lower left corner. Cards I, J, K and L are colored and irregularly cut by hand. Colors of the inks are same as other cards listed afterward.

- "A" is UX8TCc 59 m/5 gloomy dusky violet
- "B" is UX8TCc 69 o/5 black
- "C" is UX8TCc 43 k/0 dark g-blue
- "D" is UX8TCc 39 l/1 dim v. dark b-green
- "E" is UX8TCc 43 m/2 dull dusky g-blue
- "F" is UX8TC1b 5 k/1 dim dark o-o-red
- "G" is UX8TC1b 33 k/1 dim dark g-y-green
- "H" is UX8TCc 67 j/2 dull v. deep v-red
- "I" is UX8P 5 m/1 dim dusky o-o-red
- "J" without notation may be UX8TCe 5 m/1 dim dusky o-o-red
- "K" is UX8TCf 5 m/1 dim dusky o-o-red
- "L" is UX8TCg 5 m/1 dim dusky o-o-red

These UX8TCc cards also exist cancelled diagonally in upper center of the face handstamped in red-violet with three  $\frac{1}{2}$  mm bars spaced 2.5 mm apart measuring 6.5 mm over all three by 50 mm long. These listed are indicated by **B.** for bars.

UX8TCc. Add:—

- b. 39 l/1 dim v. dark blue-green
- B. 43 k/0 dark green-blue
- B. 59 m/5 gloomy dusky violet
- 69 o/5 black
- B. 69 o/5 black
- S. 69 o/5 black (Specimen in black)

UX8TCe. Trial color typographed die proof on flexible 21g/4 smoky v. faint o-y-yellow cloudy opaque card with wove screen on face .011" thick, irregularly cut by hand about 132 x 77 mm. Indenture shows on back.

5 m/1 dim dusky o-o-red (brown) (1 known)

UX8TCf. Trial color typographed die proof on 25g/4 smoky v. faint y-g-yellow clear opaque card with wove screen on back .012" thick, irregularly cut by hand about 130 x 78 mm. Indenture shows on back.

5 m/1 dim dusky o-o-red (brown) (1 known with  $\frac{1}{4}$ " hole thru lower left)

UX8TCg. Trial color typographed die proof on 13 b/1 dim light o-y-orange clear opaque card with wove screen on face .013" thick, irregularly cut by hand about 131 x 77 mm. Indenture shows on back.

5 m/1 dim dusky o-o-red (brown) (2 known, one with  $\frac{1}{4}$ " hole)

**UX8TCh.** In Journal 29, p. 38, change UX8TCe to UX8TCh.

**UX8P.** On same page add—

1 m/2 dull dusky red (brown)



**UX8S-K** (Substitute illustration and caption.)

**UX8S-K.** Top of page 39 change UX8Sa to UX8S-K.

**UX8S-M.** On page 39 under illustration of SPECIMEN, change UX8Sb to UX8S-M.  
Make same change in following line.

**UX8S-E.** Also change UX8Se to UX8S-E.

In Journal No. 29, page 37 under "Trial Color Proofs" insert:

On May 3, 1883 Woolworth & Graham, postal card contractors, requested permission to try printing from celluloid.

As early as October 15, 1885, less than two months after the first of these cards was issued on August 24, C. C. Woolworth requested a change of color from brown to black, claiming that the base color of the brown ink is vermillion which attacked the metal plates and brown ink clogged the fine lines of the engraving.

On January 11, 1886, C. C. Woolworth of Castleton, N. Y. again requested a change of color and submitted to W. F. Vilas, P.M.G., four trial color proofs which he named:

- No. 1 Steel Blue
- No. 2 Blue Black [43 m/2?]
- No. 3 Green Black (grayish) [33 k/1?]
- No. 4 Black [69 o5]

These colors have not been definitely identified.

(To be continued.)

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## "The Smile of Reims"

The French semi-postal (Scott's design SP11) issued in 1930 and titled by Scott "The Smile of Reims" was designed by L. P. Rigal and engraved by A. Delzers. It shows the head and wings of the gothic angel on the west front of the Rheims Cathedral.



# The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

Clarence W. Brazer, Chairman  
415 Lexington Ave., New York 17, N. Y.

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are 1½ natural size.

Our Definitions. See JOURNAL No. 1, p. 31.

Color numbers are from Ridgway's Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34. The previously named dismal set are now named dingy.

Values where given are about 20% above current retail prices. Pricing is relative.

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3 i/I which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Note—India paper when printed is pressed on card board backing and many impressions are found adhering to this original cardboard backing. All listings are imperforate unless otherwise stated.

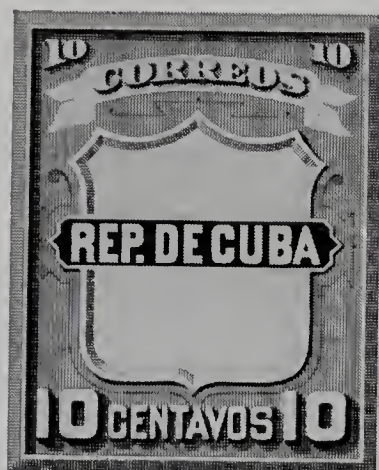
### ABBREVIATIONS

C—Canceled	h.—horizontal	2—die print small margins
E—Essay	d.—diagonal	3—plate print on India paper
P—Proof	t.—top	4—plate print on cardboard
N—Normal color proof	b.—bottom	5—plate print on stamp paper imperf.
TC—Trial Color proof	c.—center	6—plate print on stamp paper perf.
S—Specimen overprint, plus type A, etc.	l.—left	7—plate print on experimental paper
v.—vertical reading up	r.—right	
	1—die print large margins	

Chile		
1867.		1897.
16P4. 2 Centavos.		23P4. 10 Centavos.
Plate proof on cardboard .014" thick		Plate proof on cardboard .012" thick
71 o/5 black (N) 4.00		43 m/2 dull dusky g-blue 4.00
17P4. 5 Centavos.		1883.
Plate proof on cardboard .014" thick		28P3. 5 Centavos.
5 -/1 dim o-o-red (N) 4.00		Plate proof on India paper
18P3. 10 Centavos.		48 m/1 dim dusky m. b-g-blue (N) 5.00
Plate proof on India paper		36P3. 1 Peso.
47 m/2 dull dusky g-b-blue 5.00		Plate proof on India paper
18TC5. Plate proof on white wove paper .005" thick		17 m/1 dim dusky o-yellow (N) frame and
35 i/5 gloomy deep green 5.00		69 o/5 black vignette 6.00
19TC5. 20 Centavos.		1900.
Plate proof on white wove paper .004" thick		43TC1. 20 Centavos.
23 i/5 gloomy deep yellow 5.00		Die proofs on white glazed paper .006" thick.
		9 m/3 dismal dusky o-r-orange 10.00
		13 m/3 dismal dusky o-y-orange 10.00

- 17 m/2 dull dusky y-y-orange 10.00  
 33 m/4 smoky dusky g-y-green 10.00  
 69 o/5 black 12.50  
**43P4.** Plate proof on cardboard .006" thick.  
 69 m/5 dusky gray-black 4.00  
**1911.**  
**98P4. 1 Centavo.**  
 Plate proof on cardboard .0155" thick.  
 37 m/2 dull dusky g-b-green 4.00  
**116P4. 10 Centavos.**  
 Plate proof on cardboard .0155" thick.  
 47 m/1 dim dusky g-b-blue frame and 69 o/5 black vignette 4.00  
**1918.**  
**129P4. 5 Centavos.**  
 Plate proof on cardboard .0155" thick.  
 15 m/2 dull dusky y-orange 4.00

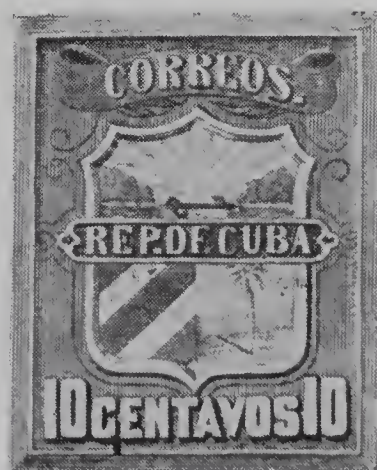
## Cuba



1873. 54aE-A.

**54aE-A. 10 Centavos.**

Large die essay incomplete ribbons and vignette on thick glazed paper 34 x 44mm. (1 known)  
 69 o/5 black 15.00



54aE-B.

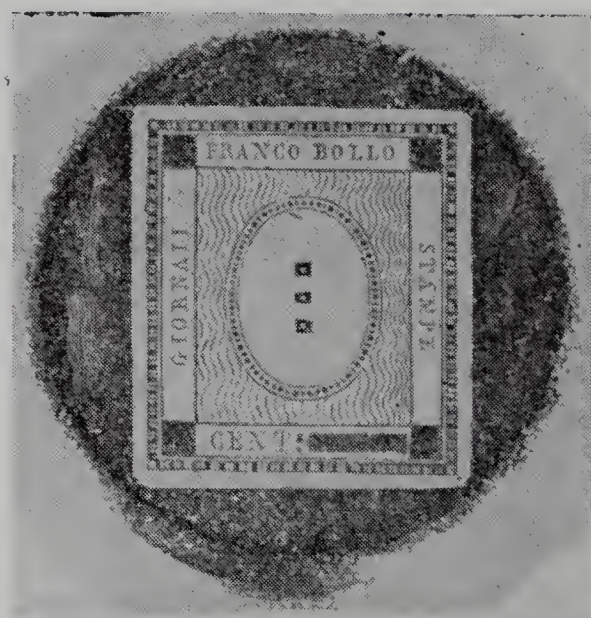
**54aE-B. Complete design.**

- Size of design 64 x 78mm.  
 Large die essay on India paper die sunk on card.

- 41 n/1 dim dusky b-b-green 25.00  
**3.** Plate essay on India paper.  
 41 n/1 dim v. dusky b-b-green 7.50  
**6.** Plate essay on yellowish wove stamp paper perf. 12.  
 37 m/1 dim dusky g-b-green 7.50  
**146aE. 5 Centavos.**  
 Same design as 54aE-B.  
**4.** Plate essay on cardboard.  
 45 n/2 dull v. dusky b-g-blue 7.50

## Italy

(Continued from JOURNAL 4, p. 230.)



P1aE-B.

**1862.****P1aE-B. 1 Centime.**

Size of design 23.5x28.8 mm.

- Lithographed on 17 f/2 dull faint orange-yellow wove paper .004" thick.  
 9 k/1 dim dark o-r-orange —

Postage Due.

By Same Author as P1aE-B & 2001E-A.



1751E-A.

**1863(?)****1751E-A. 10 Centimes.**

Size of design 31.5x21.5 mm.

- Lithographed on 17 f/2 dull faint



orange-yellow wove paper .004" thick.  
11 m/2 dull dusky orange (brown) —

Official.

By Same Author as P1aE-A & 1751E-A.



2001E-A.

2001E-A. Without Value.

Size of design 30x30 mm.

a. Lithographed on 17 f/2 dull faint orange-yellow wove paper .004" thick.

11 m/2 dull dusky orange (brown) —

## New Zealand

By Perkins, Bacon & Co., London

Printed for Hertz Philatelic Society.

Add to Journal 12, page 225.

1907.

1E-ADf2. Small die essay on white wove paper. .003" thick watermarked small star.

35 k/0 dark green —

1909.

1E-AEd2. Small die essays on 21 g/2 dull v. faint o-y-yellow unwatermarked wove paper.

1 k/0 dark red —  
11 i/0 deep orange —  
48 k/1 dim dark m.g-b-blue —  
63 k/2 dull dark r-violet —  
71 k/0 dark v-r-red —

Air Post

1934. 7 Pence.

C5P5. Plate proof on stiff white wove paper .004" thick.

47 b/0 light g-b-blue with  
47 k/0 dark g-b-blue overprint —

## Surinam

1873.

4TC5. 3 Cents.

Typographed plate proofs on white wove glazed surface paper .002" thick.

13 i/1 dim deep o-y-orange 4.00  
19 k/2 dull dark y-o-yellow 4.00  
47 k/2 dull dark g-b-blue 4.00  
59 k/2 dull dark violet 4.00  
15 k/5 gloomy dark y-orange (black) 5.00

5TC5. 5 Cents.

Typographed plate proofs on white wove glazed surface paper .002" thick.

13 i/1 dim deep o-y-orange 4.00  
19 k/2 dull dark y-o-yellow 4.00  
47 k/2 dull dark g-b-blue 4.00  
15 k/5 gloomy dark y-orange (black) 5.00

6TC5. 6 Cents.

Typographed plate proofs on white wove glazed surface paper .002" thick.

13 i/1 dim deep o-y-orange 4.00  
47 k/2 dull dark g-b-blue 4.00  
59 k/2 dull dark violet 4.00  
15 k/5 gloomy dark y-orange (black) 5.00

10TC5. 25 Cents.

Typographed plate proofs on white wove glazed surface paper .002" thick.

13 i/1 dim deep o-y-orange 4.00  
19 k/2 dull dark y-o-yellow 4.00  
59 k/2 dull dark violet 4.00  
15 k/5 gloomy dark y-orange (black) 5.00

14TC5. 50 Cents.

Typographed plate proofs on white wove glazed surface paper .002" thick.

19 k/2 dull dark y-o-yellow 4.00  
47 k/2 dull dark g-b-blue 4.00  
59 k/2 dull dark violet 4.00  
15 k/5 gloomy dark y-orange (black) 5.00

## Uruguay

1876.

405E-A. 5 Centesimi.

a. On 17 g/1 v. faint dim o-yellow wove paper .003" thick.

5 i/1 dim deep o-o-red —  
50 n/1 dim v. dusky blue —

c. On 1 -/0 red-orange glazed surface yellowish wove paper.

71 o/5 black —

d. On 37 -/0 g-b-green glazed surface yellowish wove paper.

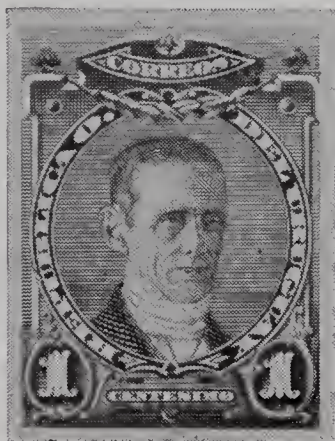
71 o/5 black —

e. On 55 k/0 blue-violet glazed surface yellowish wove paper.

71 o/5 black —



By American Bank Note Co., N. Y.



Suarez

57E-A.

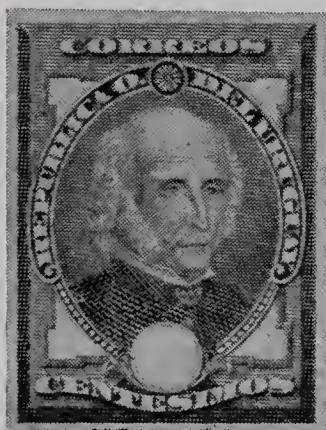
1884(?)

57E-A. 1 Centesimo.

Size of design 17x22.5 mm.

Size of die over 63x60 mm.

- a. Die on white wove paper.  
11 i/1 dim deep orange \_\_\_\_\_
- b. Die on white glazed wove paper.  
1 i/0 deep red \_\_\_\_\_  
9 m/1 dim dusky o-r-orange \_\_\_\_\_  
48 n/1 dim v. dusky g-b-blue \_\_\_\_\_
- c. Plate on white wove paper.  
13 k/1 dim dark o-y-orange \_\_\_\_\_



Artigas

59E-A.

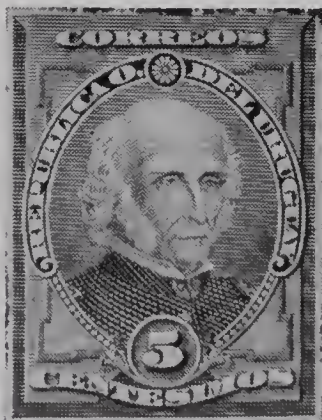
59E-A. No Centesimos.

Size of design 16.5x22 mm.

Size of die over 68x63 mm.

Incomplete master die.

- a. Die on white glazed wove paper.  
15 -/1 dim yellow-orange \_\_\_\_\_  
37 m/1 dim dusky g-b-green \_\_\_\_\_  
48 n/2 dull v. dusky g-b-blue \_\_\_\_\_  
69 i/4 smoky deep r-v-red \_\_\_\_\_



59E-B.

59E-B. 2 Centesimos.

Die No. 834

Same as 59E-A completed.

- a. Die on white glazed wove paper.  
29 m/1 dim dusky y-y-green \_\_\_\_\_
- b. Die on white glazed wove paper.  
48 n/2 dull v. dusky g-b-blue \_\_\_\_\_

60E-B. 5 Centesimos.

Same as 59E-A completed.

Die No. 835.

- b. Die on white glazed wove paper.  
11 k/0 dark orange \_\_\_\_\_  
13 m/1 dim dusky o-y-orange \_\_\_\_\_  
48 n/2 dull v. dusky g-b-blue \_\_\_\_\_

Essayed by Aubriot-Welker.

Oct. 1868.



60E-C.

60E-C. 5 Centesimos.

Size of design 21x26 mm.

Designed by Sr. Welker.

Lithographed by Sr. Aubriot of Mege & Aubriot.

- e. On thick white laid paper, stamp size.

49 k/1 dim dark blue \_\_\_\_\_

Also said to exist in red, dark orange, r-violet.

Attributed to

Waterlow & Sons', London.

1895.



110E-A.

110E-A. 1 Peso.

Size of design 30x22 mm.

- d. On white cardboard stamp size.  
37 m/0 dusky g-b-green frame  
with 61 m/2 dull dusky v-f-violet vignette \_\_\_\_\_





126E-A.

**126E-A. 2 Pesos.**

Size of design 29.5x22 mm.

- d. On white cardboard stamp size.  
45 i/1 dim deep b-g-blue frame  
and 71 o/5 black vignette ———
- e. On white wove paper perf. 11½  
and gummed.  
5 i/1 dim deep o-o-red frame and  
71 o/5 black vignette ———  
45 i/1 dim deep b-g-blue frame  
and 71 o/5 black vignette ———

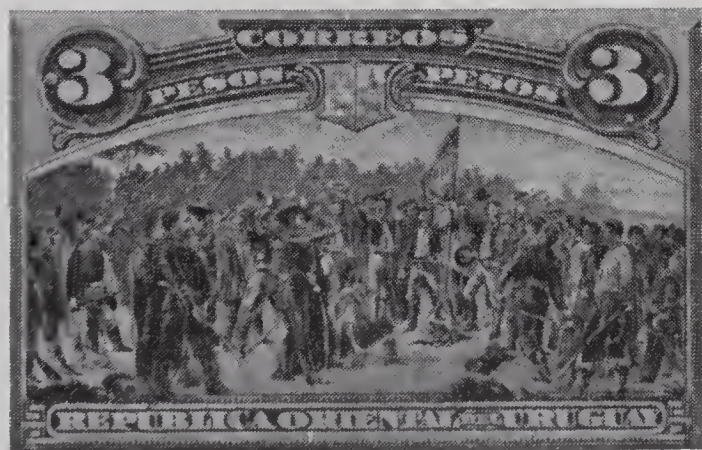


128TC.

**128TC. 3 Pesos.**

Size of design 29x23 mm.

- e. On white wove paper perf. 15 with  
white gum.  
15 -/1 dim yellow-orange frame  
and 45 k/4 smoky dark b-g-blue  
vig. ———



128E-A.

**128E-A. 3 Pesos.**

Size of design 29x24 mm.

- e. On thick white wove paper perf.

11½ with yellowish crackly gum.  
71 k/2 dull dark v-r-red frame and  
71 o/5 black vignette ———

**SWITZERLAND****Cantonal Posts**

Prior to January 1, 1849, Swiss  
postal service was a function of the  
individual Cantons.

**Basel City****1845. Essayed by M. Berry, Basel.**

Typographed (dove in relief) by  
Benjamin Krebs, Frankford-on-  
Main, Germany.

**3L1TC. 2½ Rappen.**

5. Plate (copper cliché assembly)  
proof on stamp paper.  
71 o/5 black design, 3 -/0  
o-red shield,  
31 d/1 dim pale g-y-green  
background 125.00

**Geneva****1847. Lithographed by Ch. A. Schmid, Geneva.****2L3P. 5 Centimes.**

5. Plate proof 71 o/5 black on 17 b/3  
dingy light y-y-orange thin wove  
paper. The copy seen is post-  
marked with a trial design (post-  
mark essay). One known ———

**Federal Post**

Effective January 1, 1849, the post-  
al service throughout Switzerland  
became a Federal function.

**Strubeli****1851. Essayed by a Bernese artist. Original die designed and engraved by Frederick Vogt of the Bavarian Mint in Munich. Printing clichés by Bavarian Mint.****Munich Printings**

By University Press (Johann  
George Weiss), Munich, Bavaria.  
Typographed in semi-relief, 25-  
subject clichés.

**14TC. 5 Rappen.**

5. Trial color plate proofs on Dickin-  
son paper containing green silk  
thread, gummed.  
3 b/1 dim light o-red 75.00  
5 d/0 pale o-o-red 75.00  
31 d/2 dull pale y-green 75.00  
47 -/2 dull g-b-blue 75.00

**16TC. 10 Rappen.**

5. Trial color plate proof on Dickin-  
son paper containing green silk  
thread, no gum.  
19 b/2 dull light o-yellow 15.00



**19TC. 40 Rappen.**

5. Trial color plate proofs on thin stamp paper without silk thread; no gum.

29 -/2 dull g-g-yellow 24.00  
29 b/1 dim light g-g-yellow 24.00

**1853. Bern Printings.**

By Federal Mint. Typographed in semi-relief; 25 and 50-subject cliché assemblies.

**20TC. 5 Rappen.**

5. Trial color plate proofs on stamp paper without silk thread; gummed.

5 -/2 dull o-o-red 45.00  
11 d/2 dull pale orange 30.00  
13 b/3 dingy light o-y-orange (no gum) 6.00  
15 k/1 dim dark y-orange (no gum) 15.00  
27 -/2 dull g-yellow 40.00  
29 -/2 dull g-g-yellow 25.00  
45 k/2 dull dark b-g-blue 36.00

**21TC. 10 Rappen.**

5a. Trial color plate proofs on Dickinson paper containing a green silk thread; gummed.

21 i/0 deep o-o-yellow 12.50  
29 -/1 dim o-y-yellow 9.00

b. Trial color plate proof on Dickinson paper containing vertical red thread (normal lay of thread is horizontal); no gum.

15 -/1 dim y-orange 30.00

c. Trial color plate proofs on stamp paper without silk thread; no gum.

13 b/0 light o-y-orange 3.00

13 b/1 dim light o-y-orange 3.00

14 b/1 dim light m. o-y-orange 3.00

16 b/2 dull light m. y-orange 3.00

17 -/0 y-y-orange 3.00

17 -/1 dim y-y-orange 3.00

17 -/2 dull y-y-orange 3.00

17 a/1 dim v. vivid y-y-orange 3.00

17 b/1 dim light y-y-orange 3.00

17 b/2 dull light y-y-orange 3.00

17 d/0 pale y-y-orange 3.00

19 -/2 dull o-yellow 3.00

19 b/2 dull light o-yellow 3.00

23 f/0 faint yellow 3.00

23 f/1 dim faint yellow 3.00

25 -/4 smoky y-g-yellow 5.00

25 i/2 dull deep y-g-yellow 12.50

d. Trial color plate proof on very thin (.0025") stamp paper without silk thread; no gum.

19 -/1 dim o-yellow 15.00

**23TC. 20 Rappen.**

5. Trial color plate proofs on stamp paper without silk thread; no gum.

1 b/4 smoky light red 5.00

5 -/4 smoky o-o-red 5.00

9 -/4 smoky o-r-orange 5.00

19 i/2 dull deep o-yellow 12.50

23 b/5 gloomy light yellow 5.00

49 d/4 smoky pale blue 5.00

65 -/4 smoky r-r-violet 5.00

(To be continued.)

## Mandos Wins Class A Trophy at 1952 Sepad Show

In what this reporter considers one of the finest stamp exhibitions held in recent years by the Sepad organization, our President, Joe Mandos, received the nod from a jury of eminent philatelists and is now the proud possessor of the highest award in its class. A rule of the exhibition committee provides that all collections that have been given Grand Awards in a show of National importance must enter Class A, and thus are not eligible for the Sepad Grand Award. This is a very fair ruling in that it prevents the concentration of this award in the hands of a few collectors.

The Mandos exhibit consisted of essays, proofs and stamps of Guatemala, thus showing the complete story. This same idea was followed in other exhibits, of which there were no less than fifteen. In the entries by members of our Society we noticed the beautiful large U. S. Air Mail die proofs in the showing by Mrs. Louise S. Hoffman, and the "Cape Triangulars" in the Steve Rich exhibit.

The Sepad Grand Award went to Donald Steele, President of Sepad, for his magnificent showing of 19th Century U. S., which was greatly enriched by the inclusion of many essays and proofs of the 1851-1893 period.—G. W. C.

Essays and proofs are not necessarily a separate and distinct category of philately.



# Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor. When sales are not reported no prices realized were received, or items were imperfect or not important, or similar sales were recently reported.

Auction catalogs should illustrate all essays not illustrated in standard Catalogs.

Our Essay and Proof numbers are Scott's stamp numbers with E. P. S. Catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog.

U. S. Essay numbers are from Brazer's Catalog of Essays for U. S. Adhesive Stamps, and its addenda.

H. R. Harmer, Inc., New York Sale, November 12-13, 1951.

(Continued from JOURNAL No. 34, page 121.)

## Guadeloupe

1945	Pres. proofs 10c to 15fr. ....	168-185P	9.25
1946	Air Post Chad to Rhine 5fr. to 25fr. ....	C4-8P	5.00

## New Caledonia

1942	Pres. proofs 5c to 10fr. ....	252-264P	6.00
1946	Air Post Chad to Rhine ....	C15-19P	5.75

## Somali Coast

1943	Pres. proofs 5c to 10fr ....	224-236	6.00
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## Tunisia

1926	Presentation proofs 1c to 20fr. mounted on cardboard and accompanied by mat . . . . .	74-111P	4.00
	Parcel post pres. proofs 5c to 20fr. mounted as above . . . . .	Q11-25P	2.25

## Wallis and Futuna Islands

1944	Pres. proofs 5c to 20fr. ....	127-139P	7.00
1946	Air Post Chad. to Rhine 5fr to 25fr. ....	C2-6P	4.00

Laurence & Stryker, New York Sale, November 27, 1951.

Reported by C. W. Brazer

## United States

1847	10c black small die proof on pink bond paper ....	2P1b	52.00
	5c red-brown small die proof on bond paper stamp size (Cat. \$50)		
		1P2a	52.00
1885-93	10c normal color Special Delivery set of plate proofs on cardboard		
		E1-3P4	5.00

Robson Lowe, Ltd., London Sale, December 5, 1951.

Reported by George W. Caldwell

## Great Britain

1840	1p ultramarine essay with engine-turned background, head in Die II and POSTAGE ONE PENNY at foot, reprinted die essay pulled in 1909 (Penny Post Centenary, page 129, Type D) ....	1E	15.40
	Similar in brick red . . . . .	1E	15.40
	Similar in rose . . . . .	1E	18.20

	1p brown Rainbow plate essay, State II, on thin white wove paper, corner block of four (Bacon's No. 36) . . . . .	1E5	51.80
	1p red-brown, State III on blued paper from which two impressions have been cut away; six are cancelled "No. 712" and attempts to remove cancellations have been made with various reagents noted on the margins (Bacon's No. 37) . . . . .	1E5	75.60
	Similar deep olive-green in block of four on medium bluish laid paper dipped in prussiate of potash . . . . .	1E5	43.40
	Similar, two singles, probably lilac-rose originally, both with Maltese Cross obliterations partly removed; one is gummed . . . . .	1E5	14.70
	Similar red-brown single on thick small crown paper, Maltese Cross cancellation partly removed . . . . .	1E5	6.30
1856-58	2p blue plate VI AL, corner imprimatur copy with plate number. Only three others exist, two in G. P. O. records and one in the Royal Collection . . . . .	1E5	112.00
1858	2p mauve plate (191) proof on LC paper with portion of "Cancelled" in manuscript . . . . .	18TC-C	15.40
	2p plate (15) proof on LC paper with trial cancellation . . . . .	18TC5-C	6.30
1870	½p dull rose die impression (corner letters blank) on white wove paper, very rare (Bacon's No. 79a) . . . . .	58E	25.70
	Similar in brownish-orange on thin yellowish paper . . . . .	58E	25.20
1872	Die essays, small head of Victoria in red and in green, both dated "27 APR 75." (Auction Catalog suggests: "This appears to indicate the possibility of the production of a new type of low value stamp, most probably to replace the then existing 1870 ½p") . . . . .	57E	21.00
1862	3p essay with shaded spandrels (Scott's A12 modified, reporter) on Emblem paper . . . . .	37E5	32.20
	Similar but perforated and incomplete pane of 20 with sheet margin at bottom slightly off center, gummed and overprinted SPECIMEN . . . . .	37E-S6	46.20
1864	4p black die impression of vignette on white glazed card dated "April 8, 1864" and initialed "J. B." . . . . .	43E1	29.40
1865-67	4p black die impression (corners in solid color) on glazed card dated "Oct. 30, 1868" and marked "BEFORE HARDENING" with additional notes in manuscript by Ormand Hill . . . . .	43E1	30.40
	Similar in vermilion die sunk on dull card . . . . .	43E1	30.80
	9p straw die proof (from an unissued plate 2) on white glazed card inscribed "OLD"; lettered KD-KD; stated to be unique . . . . .	46P5	72.80
	10p black die essay (without plate number on check letters mounted on card and dated "(D)ec 18, 1866" . . . . .	47E1	30.80
1870	6p orange-brown plate (9) proof on Spray of Rose paper . . . . .	50P	4.90
1873-80	9p straw die impression (unissued design) plate 2 lettered KD-DK on white glazed card marked "NEW" and in pencil (stated to be in Ormond Hill's hand) "Approved 11 March 1872 2280/72" . . . . .	73aE1	84.00
1880-83	½p, 1½p and 2p black plate proof on thin card . . . . .	78,80,81TC4	14.00
1883	1 pound black die proof on white glazed card inscribed "BEFORE HARDENING" and dated "15 AUG 83" . . . . .	110TC1	36.40
1883-84	1½p black die proof on glazed card dated "7 AUG 83" and marked "AFTER HARDENING" . . . . .	99TC1	13.30
	5p black die impression (line under "d." position letters omitted) on glazed card dated "26 FEB 83" and marked "BEFORE HARDENING." . . . . .	104E1	16.80
1887-92	6p black die impression of frame with black circle in the vignette . . . . .	119E	7.00



9p	black die impression of vignette (as issued), dated "10 JUN 86" and marked "BEFORE HARDENING" . . . . .	120E	7.70
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**Harmer, Rooke & Co., Inc., New York Sale, December 11, 1951.**

Reported by C. W. Brazer

**United States**

1856	5c red-brown trial color plate proof on stamp paper imperf. . .	12TC5	38.50
1847	5c red-brown large die proof with cross hatching on white laid paper 1P1c		70.00
1851	10c green type V plate proof on India paper . . . . .	35P3	45.00
1861	1c to 90c normal color set of 8 small die proofs on white wove paper 63-72P2		50.00
	1c, 10c, 24c, 90c, dark normal color small die proofs on white wove paper . . . . .	63,68,78,72P2	26.00
	90c blue large die proof on India paper 40 x 48mm. . . . .	72P1	42.00
1862	2c black small die proof on white wove paper . . . . .	73P2	22.00
	3c scarlet, 15c black, small die proofs on white wove paper . .	74,77P2	16.00
1869	1c to 90c normal color complete set of 11 small die proofs on white wove paper (Cat. 132.50) . . . . .	112-122,129P2	205.00
1873	1c to 90c set of 11 small die proofs on white wove paper . .	145-209P2	70.00
1875-82	1c to 10c normal color set of 7 small die proofs on white wove paper (Cat. 46.50) . . . . .	178,9,205-9P2	45.00
1883-88	1c to 90c normal color set of 9 small die proofs on white wove paper . . . . .	210-218P2	55.00
1890	1c to 90c normal color set of 11 small die proofs on white wove paper 219-229P2		50.00
1893	1c to \$5 normal color set of 16 plate proofs on cardboard 230-245P4		70.00
	1c to \$5 normal color set of 16 small die proofs on white wove paper 230-245P2		190.00
1894-98	1c to \$5 normal color set of 17 small die proofs on white wove paper . . . . .	247-284P2	100.00
1898	1c to \$2 normal color set of 9 small die proofs on white wove paper 285-293P2		130.00
1901	1c to 10c normal color set of 6 small die proofs on white wove paper 294-299P2		65.00
1902	1c to \$5 normal color set of 14 small die proofs on white wove paper 300-313P2		100.00

**J. N. Sissons, Toronto Sale, January 10, 1952.**

Reported by George W. Caldwell

**Canada**

1851	12p black plate proof on India paper on card, red SPECIMEN . .	3P3S	50.00
1859	12 ½c green, as above . . . . .	18P3S	8.50
1868-75	6c brown plate proof on card . . . . .	27P4	16.50
1870-93	1c black plate proof on card . . . . .	35TC4	26.00
	2c black plate proof on India paper . . . . .	36TC3	26.00
	10c bright magenta plate proof on card . . . . .	40P4	26.00
	50c bright blue plate proof on card . . . . .	47P4	21.00
1913	"Officially Sealed" brown plate proof, block of 4 . . . . .	OS4P	5.00

**New Brunswick**

1860-63	5c orange plate proof on India paper . . . . .	5TC3	10.50
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Newfoundland

1857	1p red die proof . . . . .	1TC2a	14.00
	2p deep red die proof . . . . .	2TC2a	17.00
	3p deep red square pair die proof . . . . .	3TC2a	26.00
	4p deep red die proof . . . . .	4TC2a	14.00
	5p deep red die proof . . . . .	5TC2a	8.25
	6p deep red die proof . . . . .	6TC2a	9.00
	6 1/2 p deep red die proof . . . . .	7TC2a	9.00
	8p deep red die proof . . . . .	8TC2a	7.50
	1s deep red die proof . . . . .	9TC2a	21.00
1911	15c magenta plate proof on card, block of 4 . . . . .	114P4	26.00

Prince Edward Island

1868	4p gray plate proof block of 4 . . . . .	9TC	12.50
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H. R. Harmer, Inc., New York Sale, January 21, 1952.

Reported by George W. Caldwell

Canada

1851	6p violet plate proof on India, cardboard backing . . . . .	2P3	14.00
	6p slate blue as above, carmine SPECIMEN overprint . . . . .	2TC3S-Avr	13.00
	6p neutral gray same but in orange . . . . .	2TC3S-Avr	11.50
1857	1/2 p pale red small die proofs (2) on wove paper . . . . .	8TC2b	21.00
	1/2 p orange plate proof on India, cardboard backing . . . . .	8TC3	10.00
	1/2 p black small die proof on wove paper, postmarked horizontal bar, probably trial cancellation, unlisted . . . . .	8TC26	5.75
	7 1/2 p black plate proof, vertical SPECIMEN at right . . . . .	9TC3S-Avr.	11.00
1859	10c black-brown plate proofs (2) on India, carmine SPECIMEN over- print, one vertical at right, other diagonal . . . . .	16P3S-Avr-Bd	15.00
	12 1/2 c blue-green plate proof, block of 4 with part imprint at right 18aP3		46.00
	12 1/2 c blue plate proof . . . . .	18TC3	8.00
	12 1/2 c black plate proof, carmine SPECIMEN at left . . . . .	18TC3S-Dvl	7.00
1864	2c blue-green small die proof on India (Goodall) . . . . .	20TC8b	16.00
	2c deep green small die proof, India on card . . . . .	20TC3	9.00
1868-97	1c brown-red proof on card . . . . .	22PA	16.00
	2c deep green, same . . . . .	24PA	16.00
	5c olive-green, same . . . . .	26PA	17.00

John A. Fox, New York Sale, January 29, 1952.

Reported by Sol Altmann

United States

1869	1c to 90c set of 10 plate proofs on India paper 112P3-122P3 . . . . .		50.00
	1c to 90c set of 11 small die proofs . . . . .	112P2,122P2,129P2	120.00
1898	1c to 2.00 set of 9 bicolor large die essays . . . . .	285E-e-293E-d	100.00

Kent Stamp Co., New York Sale, Feb. 26, 1952.

Reported by Sol Altmann

United States

1897	1c to 5.00 set of 13 Universal Postal Congress overprints, o. g. 264/275,276a/278So		162.00
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Harmer, Rooke & Co. New York Sale, February 26, 1952.

Reported by Sol Altmann

United States

1869	1c to 90c set of 11 small die proofs . . . . .	112P2-122P2,129P2	160.00
1893	1c to 5.00 set of 16 small die proofs . . . . .	230P2-245P2	185.00
1898	2c copper-red, purple, black, blue, brown, carmine-rose trial color plate proofs on card, set of 6 . . . . .	286TC4	380.00
	2.00 orange-brown, plate proofs on card, horizontal pair . . . . .	293P4	170.00
1901	1c to 10c set of 6 large die proofs . . . . .	294P1-299P1	110.00

H. R. Harmer Inc., New York Sale, March 10-11, 1952.

Reported by George W. Caldwell

Dominica

1874	1p lilac rose with value tablet blank on glazed card, specimen over- print, imperforate . . . . .	1ES5	15.50
1903	3p black die impression of frame on glazed card marked "AFTER HARDENING" and dated "27 MAY 03" . . . . .	29E	10.50

British Colonies

6p	(4 different colors.) "IMPERIUM" essay key die with inscription "Postage Postage" as used for a number of Colonies (See Br. Honduras Scott's design A8) . . . . .		37.50
6p	black on red as above but with inscription "Postage & Revenue" (Scott A9) vertical pair, upper figure of value on colorless tablet, lower on horizontal lined tablet . . . . .		32.50

Jamaica

1921	6p slate & red plate essay (unissued "Abolition of Slavery" stamp) on script wmk. paper, vertical specimen overprint . . . . .	81aES6	42.00
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Newfoundland

1897	1c carmine plate proof on rose paper . . . . .	79P5	4.00
1920	2c carmine essay of overprint on 60c black (Scott A37), double sur- charge . . . . .	127E6	25.00

St. Kitts-Nevis

1920	½p red & blue and ½p blue & brown proofs on wove paper, specimen overprint . . . . .	24PS	10.50
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St. Vincent

1880	5s green die essay of background (?1907 reprint) on wove paper 29E		10.00
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Harmer, Rooke & Co., Inc., New York Sale, March 11-13, 1952

Reported by George W. Caldwell

Canada

1851	3p orange plate proof on India, block of 4 . . . . .	1TC3	27.00
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India

1882-87	4a black die proof on thick glazed paper marked "Before Harden- ing" and dated "May 6, '81" . . . . .	42TC1	10.00
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	4a 6p black as above but dated "October 30, '85" .....	43TC1	10.00
1899	3p black as above but dated "October 18, '98" .....	54TC1	10.00
1902	½a black as above but dated "January 28, '02" .....	61TC1	10.00

Jamaica

1860-63	1p black die proof on thick glazed paper dated "May 25, 1877"		
		1TC1	12.00
	3p black die proof on thick glazed paper .....	3TC1	12.00
1872	½p black die proof on thick glazed paper marked "Before Hardening" and dated "July 30, 1872" .....	13TC1	13.00

Newfoundland

1871	1c bright violet plate proof on stamp paper, gummed and perforated		
		32TC6	3.25
1918	(December) essay of overprint, "Two /2/ cents" double print on 60c (Scott No. 74) .....		26.00
1920	Essay of overprint "Three cents" bar at top and bottom in red on 6c red-brown (Scott No. 66) .....		27.50
	As above, but overprint in black .....		25.00

Denmark

1864-5	4s red plate proof block of 4 .....	13P5	14.00
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French Equatorial Africa

1949	25 fr. blue and 25 fr. bright green plate proofs .....	C34TC5	20.00
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Guatemala

1910	6c dark brown & indigo plate proof, block of 4 .....	140TC6	18.00
	6c light brown & rose-red as above .....	140TC6	10.00
1922	25c green die impression of vignette .....	203E1	10.00
	25c brown die proof .....	203P1	8.00
1924	6c bistre die proof without P. B. & Co. imprint .....	21OP1	10.00
	As above, but with Perkins, Bacon & Co. imprint .....	21OP1	8.00
	50c red die proof without P. B. & Co. imprint .....	212P1	11.00
	As above, but with Perkins, Bacon & Co. imprint .....	212P1	8.00
	1p orange-brown die proof .....	213P1	8.00
	1p slate-blue plate proof, block of 4 .....	213TC5	18.00
	1p orange-brown, as above .....	213P5	10.00
1924	3p deep green die proof without P. B. & Co. imprint .....	215P1	15.00
	2.50p mauve as above .....	218TC1	16.00
	2.50p dark violet plate proofs, block of 4 .....	218P5	10.00

Samuel C. Paige, Boston Sale, March 22, 1952.

Reported by Sol Altmann

United States

1869	1c dark brown plate proof essay, imperf., o. g. ....	112E-Dc	6.25
	5c buff plate essay, imperf., o. g. ....	115E-Fc	5.00

(To be continued.)



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## Correction

In the article entitled "U. S. Envelope Stamp Engravers and Firms" in JOURNAL No. 33, the year of Rudolph Philipp Laubenheimer's death is given as 1905 on page 3 (also on the front cover) and 1915 on page 4. The correct date is 1915.

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## Our Editor Wins Grand Award at Bell Laboratories Stamp Club Show

By George W. Caldwell

The exhibit of bank notes and stamps with corresponding vignettes by Dr. Julian Blanchard was given top honors by a jury of eminent philatelists at the Bell "Labs" Stamp Show held at the Laboratories in New York on June 3, 4 and 5, 1952, celebrating the 20th Anniversary of this very active club. The winner is an ex-member (retired) of the Bell Telephone Laboratories technical staff, but has continued to maintain contact with his former stamp associates.

This award should surprise no one who has seen Dr. Blanchard's collection. Its importance lies not alone in its presentation, which is truly eye-appealing, but more important is its usefulness in research, which its owner demonstrated not long ago in bringing to light for the first time important facts concerning the source of the Franklin and Washington vignettes on our first U. S. stamps.

The importance of bank notes in philately, little appreciated in the past, has been experiencing an accelerated growth during recent years in keeping with the increased interest in philatelic study. This is a natural expectancy, deriving from the fact that bank notes, and paper currency generally, represent security paper just as do stamps and are made in the same security plant. The philatelic tie-in is obvious.

Another of our members, Max E. Esternaux, retiring Chairman of New York Chapter No. 1 and a member of the Bell "Labs" Exhibition Committee, garnered three awards at this show.

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## Reports of Chapter Meetings

### New York Chapter No. 1

MAX E. ESTERNAUX, *Chairman*

KENNETH MINUSE, *Secretary*

Meeting of April 9, 1952. Present: Altmann, Blanchard, Dr. and Mrs. Brazer, Brooks, Caposella, Esternaux, Fernald, Gros, Holton, Malpass, Miller, Minuse, Meurer, Mr. and Mrs. P. H. Thorp, Wray.

Dr. Brazer showed and explained three volumes of L. H. Barkhausen's outstanding collection of Essays and Proofs of United States envelopes, which include the Edward H. Mason collection. Some items shown surely must be unique. Of special interest were the original sketches and wash drawings.

Dr. Branchard introduced our visitor, George N. Malpass, of Saratoga Springs, N. Y., who is Chairman of the Mohawk Valley Chapter No. 3 of the Essay Proof Society, and who is well known for his writings on Civil War Patriotic Envelopes, and showed some items that he and Mr. Malpass have been working on together, viz., examples of Patriotics with designs that had been used on bank notes. This was an entirely new field to most of the members present.

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Meeting of May 14, 1952. Members present: Altmann, Blanchard, Brooks, Brazer, Caposella, Esternaux, Finkelberg, Gros, Holton, Minuse; visitors: Carrol T. Sinclair of Pittsburgh, Pa., and E. A. Blauvelt of Saudi Arabia.

Sol. Altmann showed part of his fine collection of U. S. Essays and Proofs. Dr. Blanchard gave a very interesting talk and exhibition on the connection between various bank notes and some U. S. Local stamps.

It was suggested that a message in the name of all the members, wishing him a speedy recovery, be sent by the Secretary to John Meurer, who was in the New York Eye and Ear Hospital for an operation.

As the Collectors Club will be closed during July and August, Dr. Brazer and Mr. Esternaux generously offered the use of their homes for our meetings during this period. The offers were at once accepted and the July 9, 1952 meeting will be held at Dr. Brazer's home at 31-07 Union Street, Flushing, and the August meeting at Mr. Esternaux's home, which is at 77 Linn Ave., Yonkers. Both meetings will be at 8:00 P. M., our regular time.

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SOL ALTMANN, *Chairman*

KENNETH MINUSE, *Secretary*

Meeting of June 11, 1952. Present: Altmann, Blanchard, Brazer, Brooks, Caposella, Esternaux, Gros, Holton, MacNair, Minuse, Wray.

The annual election of officers was held. Due to the press of outside business, Mr. Esternaux asked to be relieved of his duties as Chairman. As he could not be persuaded to change his mind, his request was accepted. Dr. Brazer proposed a standing vote of thanks be given Mr. Esternaux for the fine service he rendered the Chapter during his incumbency. This was done with hearty agreement by all present.

In recognition of his long and valuable service to the Chapter and the Society, Sol Altmann was the unanimous choice as the new Chairman. Kenneth Minuse was re-elected Secretary, with a vote of thanks for his past efforts.

The Secretary presented his financial report for the year 1951-1952, showing a cash balance of \$6.27 in the treasury, which report was accepted and recorded.

Fred Caposella showed his very fine collection of 19th and early 20th Century United States, which included 1847 large die proofs in various colors and on various papers, also some small dies; the 1851 issue, including Carriers, and since there are no large dies known of this issue he showed the hybrids, impressed on India paper on large cards, also some small die proofs; also 1861 to 1894, all large and small dies, including plate proofs on India in blocks of four. He also showed the Columbian, Trans-Mississippi and Pan American issues in large and small die proofs, including the Trans-Mississippi bicolor die essays. In addition to these were the 1903 regular issue small dies, Special Delivery small dies and Postage Dues plate proofs, and the Departmentals in blocks on card. In conjunction with the proofs of each of these issues Mr. Caposella showed the postage stamps in superb mint condition as to centering and color, all with original gum. All these items were mounted on unruled pages with beautifully hand drawn and colored borders. It was truly a remarkable exhibition.

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## Tulsa Chapter No. 5

GLENN R. V. GRIFFITH, *Chairman*

HAZEL COOMBS, *Secretary*

June 6, 1952, 21st regular quarterly meeting, 8:00 P. M., in the home of Constance Eirich, 1245 East 29th Street, Tulsa, Oklahoma. The following members and guests were present: Mr. and Mrs. Griffith, Mr. and Mrs. C. R. Ross, Constance Eirich, Ruth Douglas, G. C. Nordstrom, Mrs. Etta Myers, Habib (Nick) Labbouf, Hazel Coombs.

This meeting was the beginning of the 6th year of chapter activities. Mr. Griffith asked for nominations for officers for the term 1952-53. The following nominations were made: Glen R. V. Griffith, Chairman; G. C. Nordstrom, Vice Chairman; Hazel Coombs, Secretary-Treasurer. It was moved and seconded that the three named be elected by acclamation. Upon vote the motion was unanimously carried.

Mrs. Griffith made a brief report on a special meeting in May, when most of the group met with Mr. and Mrs. Charles Barrett, 1329 South Owasso, Tulsa, as their guests, and were privileged to inspect the many beautiful specimens of brass, tapestry, jewelry and rugs that Mr. Barrett had brought back from Kuwait, Asia, upon his return from that country last year. Minutes of the March 14th meeting and a Treasury report were made by Miss Coombs.

Upon inquiry it was found that nearly all our members and guests have various hobbies. Mr. Ross exhibited some very interesting money pieces he had recently acquired. These included many odd and curious examples, as for instance the ensuba of the Cameroons, Africa. Mr. Ross said this odd, heavy piece, presumably made of iron, is the "wife buying money" of the Cameroons. Other pieces were the bu and the itsi bu of Japan; 2 stivers copper, 1798, necessity money of Java, and a 1672 12½ stiver of Java; and the Japanese gold kobang (3½ x ½" oval). Some of these items were included in the odd and curious money exhibit made by the First National Bank of Tulsa recently.

Miss Coombs showed the stamps of Bosnia and Herzegovina. Her collection is almost complete, being short only one Franz Josef issue and the special handling stamps. The exhibitor highlighted the stamp showing with a resume of the history of this small area from the time the Turks overran this section of Europe until its acquisition by Austria, the importance of the area historically in World War I, and its present status as a part of Jugoslavia. Reports from the National Geographic Society were used in illustration of the area's scenic wonders and reporting its minerals and industry.

The meeting adjourned at 10:30 P. M.



# Society Official Business

## Meeting of the Board of Directors May 8, 1952

President Mandos called the meeting to order at 5.05 p. m., Thursday, May 8, 1952, at the Collectors Club, New York, N. Y. The directors present were Messrs. Blanchard, Brazer, Britt, Brooks, Caldwell, Gros, Mandos, Rich, Smeltzer and Wray; with proxies from Messrs. Glass, Morris and Sissons. On roll call by the Secretary, a quorum was established.

On motion duly carried, reading of the minutes of the March 6th meeting of the Board was waived, since these had already been published in our JOURNAL.

Secretary Blanchard presented applications Nos. 730 through 738. On motion duly carried, these were elected to membership subject to the required period of posting.

On motion of Dr. Brazer, unanimously carried, Mr. Lester G. Brookman, Minneapolis, Minn., was appointed our legal representative in Minnesota, and the President instructed so to notify Mr. Brookman and the Secretary of State's office of Minnesota.

Treasurer Gros reported a balance in bank of \$2675.22, on May 5, 1952, with only outstanding income one ad from JOURNAL No. 33. Receipts during current fiscal year to that date \$3063.02; disbursements same period \$2831.45; current funds in hand \$231.57 of regular income and the remainder contributions, etc.

Treasurer Gros reported that the following members had lapsed from good standing by failure of payment of dues: Nos. 432, 440, 699, 276, 685, 636, 706, 679 and 690 (names in file copy of these minutes). On motion duly carried, these members were removed from the Society's roster.

On motion duly carried, the regular order of business was suspended to consider matters of immediate import.

On motion by Dr. Brazer, unanimously carried, it was directed that the Annual Meeting be called for Tuesday at 10 a. m., [later changed to 2 p. m.—Ed.] Sept. 2, 1952, at Philadelphia, Pa., in the Hotel Warwick. President Mandos appointed George B. Wray as Chairman of the Committee on Arrangements.

On motion by Mr. Smeltzer, carried, it was voted to discontinue the President's Awards for the best article each year in our JOURNAL.

On motion duly carried, S. G. Rich and such members of the Society as he may co-opt were appointed a committee to consider the selection of a new editor for the JOURNAL when Dr. Blanchard's term expires at the end of 1952, and to report back to the Board at its next meeting. (Dr. Blanchard had notified the Board members that he cannot serve beyond the end of 1952.)

On motion duly carried, the Board adjourned at 6.50 p. m.

STEPHEN G. RICH, *Board Recorder*

## Secretary's Report

BY DR. JULIAN BLANCHARD, *Secretary*

1 Sheridan Square, New York 14, N. Y.

### Members Admitted

No.

- 729 Firth, L. Gerald, 3113 Forbes St., Pittsburgh, Pa. (Canada to 1893.)
- 730 McNair, James Duncan, 26 Rockhill Road, Roslyn Heights, N. Y. (20th Century regular issues.)
- 731 Crigler, T. W., Jr., Macon, Miss. (Confederates.)
- 732 Baker, John W., 64 Jackson Ave., Syosset, N. Y. (Newfoundland.)
- 733 Fortgang, Morris, 114 E. 84 St., New York 28, N. Y. (Early U. S.)
- 734 Irving, Donald, 3641 Redwood Ave., Venice, Calif. (Covers & U. S. Commemoratives.)
- 735 Banfield, E. Arnold, Oakville, Ontario, Canada. (Canada 10c Prince Consort.)
- 736 Berry, U. S., Federal Reserve Bank, Omaha 2, Neb. (Obsolete Bank Notes.)
- 737J Illichman, Frank, Jr., 5667 S. Artesian Ave., Chicago 29, Ill. (U. S. Essays.)
- 738 Lee, Robert C. H., M.D., 1106 Punchbowl St., Honolulu, Hawaii. (China, Hawaii.)

### Applications Received

- 739 Blauvelt, Everett A., 4271-2 Arabian American Oil Co., Dhahran, Saudi Arabia. (Canada.) By C. W. Brazer.
- 740 McVickar, David L., M.D., 427 - 25th St., Santa Monica, Calif. (Hejaz, Nejd, Persia, Transjordan.) By J. Blanchard.
- 741 Rosende S., Hugo, Avenida Los Leones 73, Santiago de Chile, Chile. (No specialty stated.) By Alvaro Bonilla-Lara.
- 742 Plass, R. J., 112 N. Harvard Blvd., Los Angeles 4, Calif. (Argentine.) By C. W. Brazer.
- 743 Gnadinger, John F., 410 N. Raynor Ave., Joliet, Ill. (Switzerland, Canada.) By T. F. Morris.
- 744 Rochlin, Phillip, 166 Scholes St., Brooklyn 6, N. Y. (No specialty stated.) By J. Blanchard.
- 745 Moran, George E., 2020 P Street, N.W., Washington 6, D. C. (Austria, Hungary). By C. W. Brazer.

### Resignations Accepted

265	Adams, C. C.	531	Meghrig, Garo M.
473	Blum, James B.	317	Park, J. Alex
447	Canham, H. E.	509	Parsons, Allan D.
593	Chassy, David F.	526	Vowles, Leonard T.
288	Jones, Jefferson	622	Yeckel, Louis F.
512	Lane, A. A., Jr.		

### Membership Lapsed

432	Check, Francis J.	636	James, Milo S.
440	Clem, Major Wesley A., Jr.	706	Loflin, William G., Jr.
699	Czukrasz, Albert	679	Warshell, A. Bertram
276	Davis, Jack R.	690	Worden, W. R.
685	Howell, C. G.		

### Change of Address

190	Ball, Charles I, to 4109 W. 214 St., Fairview Park, Cleveland 26, Ohio.
559	Eirich, Miss Constance G., from Tulsa, Okla., to 315 N. Jefferson St., Van Wert, Ohio.
414	Floreay, Theodore C., to 1306 Oak St., Beloit, Wis.
353	Jarrett, Fred, to Box 302, G. P. O., Toronto, Ontario, Canada.
434	Ray, Samuel, to 350 Oakdale Ave., Chicago 14, Ill.
510	Timmermann, V. C., AMC (LA), from Jacksonville, Fla., to N. A. S., Lakehurst, N. J.
77C	Zelevsky, Sam, from Pittsburgh, Pa., to 1235 Gaylord St., Denver 10, Col.

### Enumeration of Membership

Number reported in JOURNAL No. 34	395
Gains	10
Losses	20
Net membership reported in this JOURNAL, No. 35	385
Non-member subscribers to the JOURNAL	9

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3c and 12c 1851 (Lathe Work)  
1c Carrier 1851 (Eagle)  
2c 1863 ("Black Jack")

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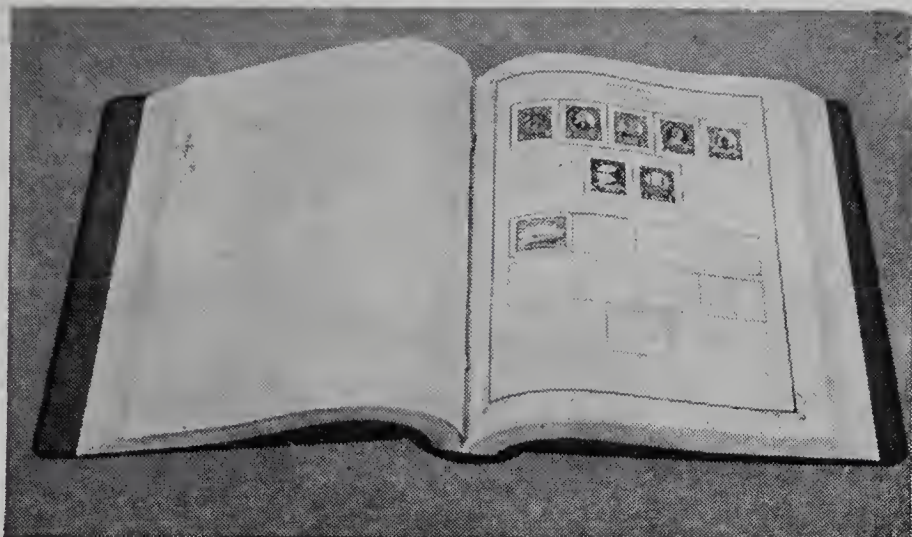
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